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# THE
# National Gallery
## (TRAFALGAR SQUARE)

## ILLUSTRATED CATALOGUE

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# THE NATIONAL GALLERY

[TRAFALGAR SQUARE]

## ILLUSTRATED CATALOGUE

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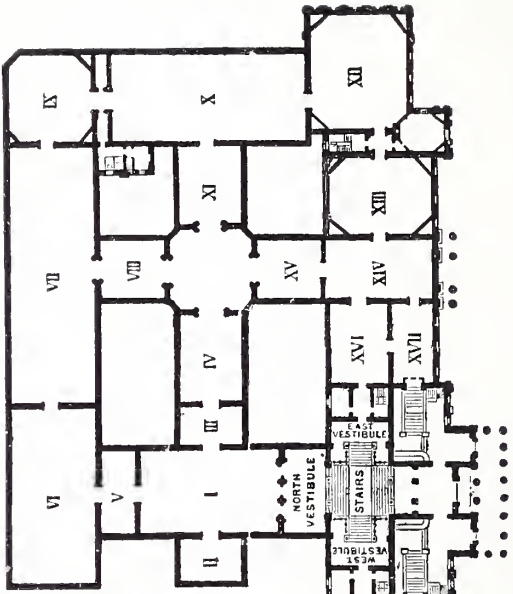
# INTRODUCTION

When the Trustees of the National Gallery gave permission for the publication of the large Illustrated Catalogue under their sanction, it was on condition that a cheap edition should follow, which in the style of its production should endeavour to excel those already before the public; and the present volume, which contains a catalogue of all the pictures of the Foreign and English Schools hanging in the Galleries in Trafalgar Square, with reproductions of the more important works, is the result.

The illustrations are for the most part on the same scale as those in the full quarto Edition, and only in a few instances was it found necessary to reduce such full-page blocks as could not be contained in this smaller edition; as in the case of the masterpiece of John van Eyck, and one or two other pictures of the first importance, where the alternative would have been to omit them altogether. Certain masters—as Correggio, Raphael, Rembrandt, Titian, Claude, Reynolds, and others—may be said to be imperfectly represented unless by illustrations of all, or almost all, their works in the collection; but such a course was impossible within the limits prescribed: there was, consequently, a considerable *embarras de choix* in making the best selection, and it was tantalising to find that I had to abandon—one after another—many favourite pictures which I had at first included in my list. It will be found, however, that this volume is fairly representative of the masterpieces of all the schools, and that every master of importance is illustrated by at least one of his pictures.

EDWARD J. POYNTER.

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# NATIONAL GALLERY

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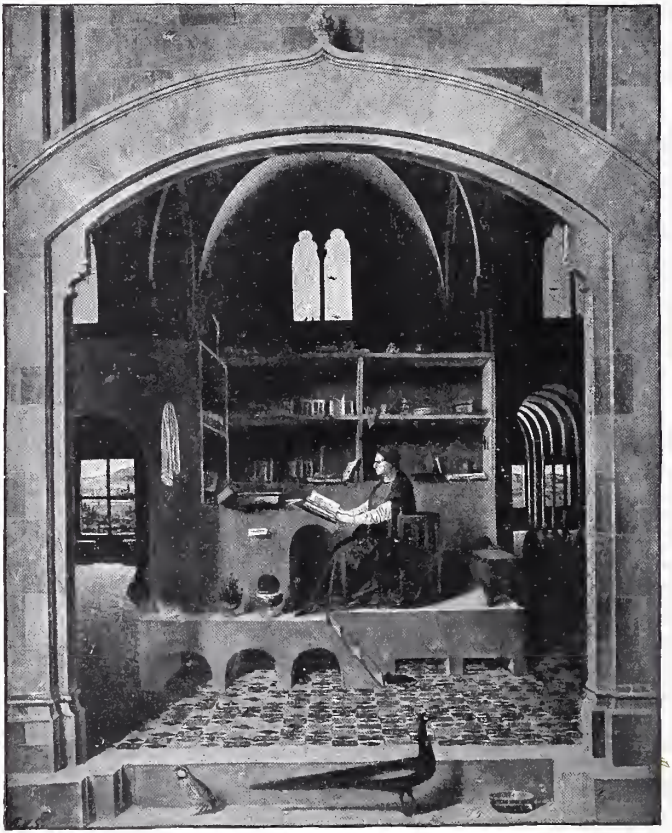

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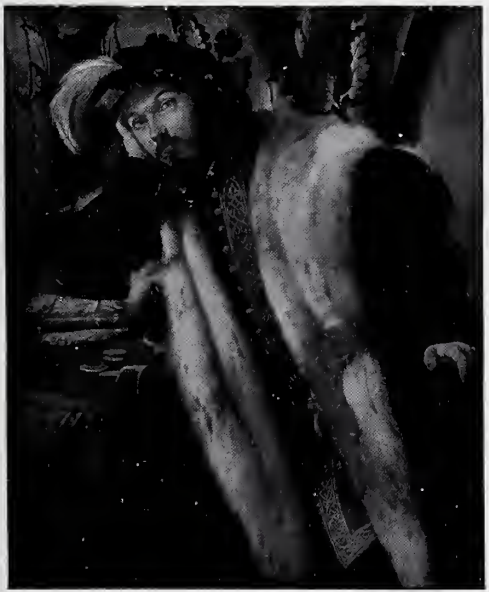

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**No. 1072.**—The Death of the Earl of Chatham.

**No. 1073.**—The Death of the Earl of Chatham.

**COQUES** or **COCX, Gonzales**, 1618—1684 (*Flemish School*).

**No. 821.**—A Family Portrait.

**No. 1011.**—Portrait of a Lady.

**The Five Senses—No. 1114.**—Sight.
**No. 1115.**—Hearing.
**No. 1116.**—Feeling.
**No. 1117.**—Smell.
**No. 1118.**—Taste.

**CORDELLE AGII** or **CORDEGLIAGHI, Andrea.** 14(?)—15(?) (*Venetian School*).

**No. 648.**—The Virgin Adoring the Infant Christ. Lorenzo di Credi.

**No. 1409.**—The Mystic Marriage of St. Catherine.

**CORNELISSEN** or **CORNELISZ, Jacob**, 1475(?)—1560(?) (*Dutch School*). **No. 657.**—Portraits of a Dutch Gentleman and Lady.

**COROT, J. B. C.**, 1796—1875 (*French School*).

**No. 2135.**—The Marsh, Arleux du Nord.

**CORREGGIO.** *See* **ALLEGRI.**

**COSIMO.** *See* **PIERO.**

**COSSA, Francesco del**, 14(?)—1480 (?) (*Bolognese School*). **No. 597.**—St. Vincentius Ferrer; Dominican.

**COSTA, Lorenzo**, 1460—1535 (*Bolognese School*). **No. 629.**—The Madonna and Child Enthroned, with Angels. **No. 2083.**—Dr. Battista Fiera of Mantua.

**COTES, Francis, R.A.**, 1725—1770 (*British School*). **No. 1281.**—Portrait of Mrs. Brocas.

**No. 1943.**—Portrait of Paul Sandby, R.A.

**COTIGNOLA.** *See* **ZAGANELLI.**

**No. 739.—The Annunciation.** **Carlo Crivelli.**

**COTMAN, John Sell,** 1782—1842 (*British School*).
**No. 1111.**—River Scene. **No. 1458.**—A Galiot in a Gale.

**CRANACH, Lucas,** 1472—1553 (*German School*). **No. 291.**—Portrait of a Young Lady.
**No. 1925.**—Portrait of a Man.

**CREDI, Lorenzo di,** 1459—1537 (*Tuscan School*).
**No. 593.**—The Virgin and Child.
**No. 648.**—The Virgin Adoring the Infant Christ.

No. 926.—The Windmill. John Crome.

**CRIVELLI, Carlo,** Cavaliere, 1430(?)—1493(?) (*Venetian School*).

**No. 602.**—Dead Christ.

**No. 668.**—The Beato Ferretti.

**No. 724.**—The Madonna and Child Enthroned, with St. Jerome and St. Sebastian.

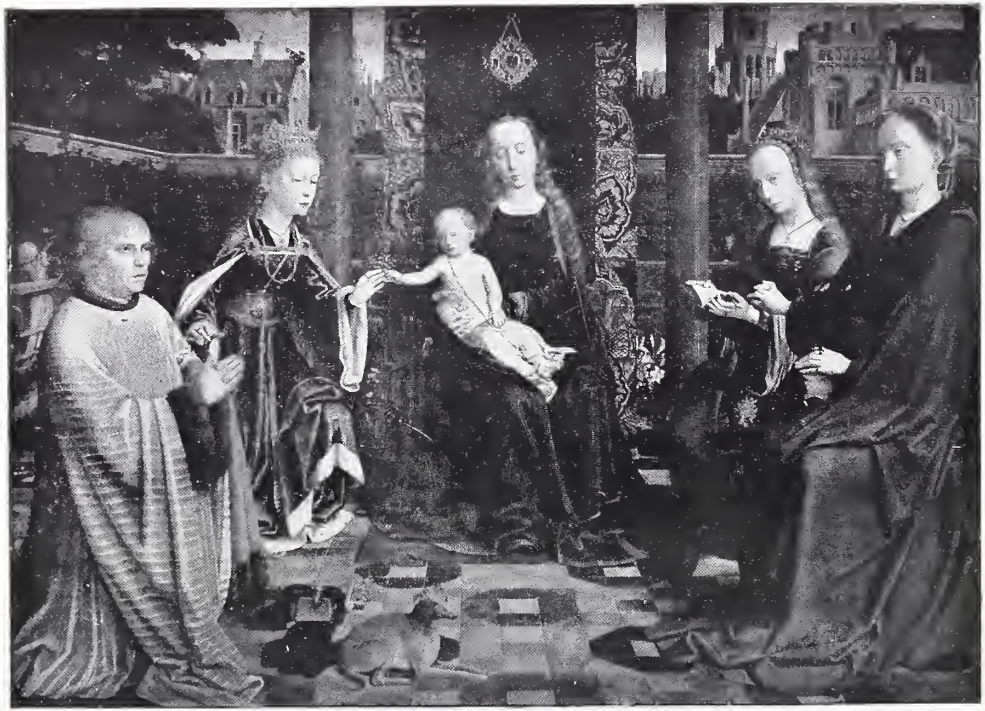
**No. 739.**—The Annunciation.
**No. 788.**—The Madonna and Child Enthroned, surrounded by Saints.
**No. 807.**—The Madonna and Child Enthroned.
**No. 906.**—The Madonna in Ecstasy.
**No. 907.**—St. Catherine and St. Mary Magdalene.

**CROME, John,** 1769—1821 (*British School*).
**No. 689.**—Mousehold Heath, near Norwich.
**No. 897.**—A View at Chapel Fields, Norwich.
**No. 926.**—The Windmill, on an Undulating Heath; probably Mousehold Heath, in the neighbourhood of Norwich.

**No. 962.—Cattle and Figures.** **Aelbert Cuyp.**

**No. 1037.**—Slate Quarries.
**No. 1831.**—Brathey Bridge, Cumberland.

**CUYP, Aelbert,** 1620—1691 (*Dutch School*).
**No. 53.**—Landscape, with Cattle and Figures: Evening.
**No. 797.**—A Man's Portrait.
**No. 822.**—Horseman and Cows in a Meadow: Evening.
**No. 823.**—River Scene, with Cattle.
**No. 824.**—Ruined Castle in a Lake.
**No. 960.**—The Windmills.
**No. 961.**—Cattle and Figures.
**No. 962.**—Cattle and Figures.
**No. 1289.**—Landscape, with Cattle and Figures.
**No. 1683.**—Study of a Horse.



No. 1432.—The Mystic Marriage of St. Catherine. Gheeraert David.

**DALMASII.** *See* **LIPPO.**

**DANIELL, Thomas, R.A.,** 1748—1837 (*British School*). **No. 899.**—Woody Landscape: View on the Nullah, near Rajemahel, Bengal.

**DAVID, Gheeraert,** 14(?)—1523 (*Flemish School*).
**No. 1045.**—A Canon and his Patron Saints.
**No. 1432.**—The Mystic Marriage of St. Catherine.

**DAVID, Jacques Louis,** 1748—1825 (*French School*).
**No. 2217.**—Elisa Bonaparte, Grand Duchess of Tuscany.

**DECKER, Cornelius Gerritz,** 16(?)—1678 (*Dutch School*).
**No. 134.**—Landscape, with Buildings and Figures.
**No. 1341.**—Landscape, with Figures.

**DELACROIX, Ferdinand V. Eugène,** 1798 — 1863 (*French School*).
**No. 2289.** — An Allegory: "Attila."

**DELEN, Dirck van,** 1607(?)—1673(?) (*Dutch School*). **No. 1010.** — Extensive Palatial Buildings, of Renaissance Architecture, and adorned with statues.

**DIAZ, Narcisse Virgile,** 1809—1876 (*Modern French School*). **No. 2058.**—Sunny Days in the Forest.

**DIETRICH, Johann Wilhelm Ernst,** 1712—1774 (*German School*).
**No. 205.**—The Itinerant Musicians.

**DOBSON, William,** 1610—1646 (*British School*). **No. 1249.**—Portrait of Endymion Porter, Groom of the Bedchamber to Charles I.

**No. 192.—The Painter's Own Portrait. Gerard Dou.**

**DOLCI, Carlo,** 1616—1686 (*Florentine School*). **No. 934.**—Virgin and Child.

**DOMENICHINO.** *See* **ZAMPIERI.**

**DOMENICO VENEZIANO,** 14(?)—1461 (*Florentine School*).
**No. 766.**—Head of a Saint.
**No. 767.**—Head of a Saint.
**No. 1215.**—The Madonna and Child Enthroned.

**DONCK, G.,** about 1636 (*Dutch School*). **No. 1305.**—Portraits of Jan van Hensbeeck and his wife Maria Koeck.

**DONO, Paolo di.** *See* **UCCELLO.**

No. 36.—A Land Storm. Gaspar Dughet, called Gaspard Poussin.

**DOSSO DOSSI**, Giovanni, 1479(?)—1542 (*Ferrarese School*).
**No. 640.**—The Adoration of the Magi.
**No. 1234.**—A Muse Inspiring a Court Poet (?).

**DOU**, Gerard, 1613—1675 (*Dutch School*).
**No. 192.**—The Painter's own Portrait.
**No. 825.**—The Poulterer's Shop.
**No. 968.**—The Painter's Wife (bust).
**No. 1415.**—Supposed Portrait of Anna Maria van Schurman.

**DUBBELS**, Hendrik, 1620(?)—1676 (*Dutch School*). **No. 1462.**—A Sea Piece, with Shipping.

**DUCCIO DI BUONINSEGNA**, 1260(?)—1339(?) (*Tuscan School*).
**No. 566.**—The Madonna and Child, with Angels; and David with six Prophets above. St. Dominic and St. Catherine on the doors.
**No. 1139.**—The Annunciation.
**No. 1140.**—Christ Healing the Blind.
**No. 1330.**—The Transfiguration.

**DUCHATEL**, François, 1616—1694 (*Flemish School*). **No. 1810.**—Portrait of a Boy.

**DUCREUX**, Joseph, 1735—1802 (*French School*). **No. 2162.**—Portrait of the Artist.

**DUGHET**, Gaspar, called **GASPARD POUSSIN**, 1613—1675 (*French School*).
**No. 31.**—A Landscape, with Figures. **No. 36.**—A Land Storm
**No. 68.**—A Woody Landscape: Evening.

No. 1172.—Charles I. Sir Anthony Van Dyck.

No. 186.—Portraits of a Flemish Merchant and Lady. Jan van Eyck.

**No. 95.**—Landscape, with Dido and Æneas Taking Shelter from the Storm.
**No. 98.**—View of La Riccia.
**No. 161.**—An Italian Landscape.
**No. 1159.**—The Calling of Abraham.

**DÜRER, Albrecht,** 1471—1528 (*German School*). **No. 1938.**—Portrait of his Father.

**DUTCH SCHOOL,** 16th century. **No. 2209.**—Ulricus Strosenius, Duke of Friesland.

**DUTCH SCHOOL,** 17th century.
**No. 1287.**—Interior of an Art Gallery.
**No. 1343.**—Amsterdam Musketeers on Parade.
**No. 1397.**—An Old Woman Sewing.
**No. 1700.**—Portrait of a Gentleman.

**DÜWETT.** *See* **WET, J. de.**

**DUYSTER, Willem Cornelisz,** 1599—1635 (*Dutch School*).
**No. 1386.**—Soldiers Quarrelling over their Booty.
**No. 1387.**—Players at Tric-Trac.

**DYCK, Sir Anthony van,** 1599—1641 (*Flemish School*).
**No. 49.**—Portrait of an Artist (?).
**No. 50.**—The Emperor Theodosius Refused Admission into the Church by St. Ambrose.
**No. 52.**—Portrait.
**No. 156.**—A Study of Horses.
**No. 680.**—The Miraculous Draught of Fishes.
**No. 877.**—His own Portrait.
**No. 877a.**—The Crucifixion.
**No. 877b.**—Rinaldo and Armida, with Cupids.
**No. 1172.**—An Equestrian Portrait of Charles I., King of England.
**No. 2127.**—Il Marchese Battista Cattaneo.
**No. 2144.**—La Marchesa Cattaneo.

**ELSHEIMER, Adam,** 1578—1620-1 (*German School*).
**No. 1014.**—The Martyrdom of St. Lawrence.
**No. 1424.**—Tobias and the Angel.

**EMMANUEL,** 17th century (*Byzantine School*). **No. 594.**—SS. Cosmas and Damianus.

**EMPOLI, Jacopo Chimenti da,** 1554—1640 (*Florentine School*).
**No. 1282.**—San Zenobio Restoring to Life a Dead Child.

**ENGELBERTSZ, Cornelis,** 1468—1533 (*Dutch School*). **No. 714.**—Mother and Child.

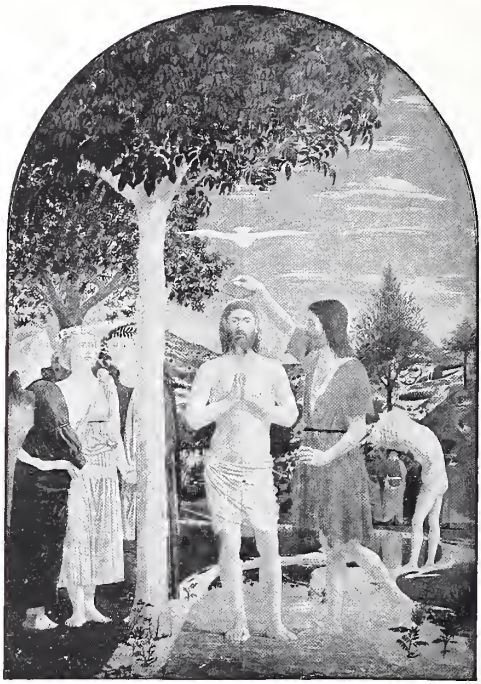
**ERCOLE DA FERRARA.** *See* **GRANDI.**

**EVERDINGEN, Allart van,** 1612—1675 (*Dutch School*). No. 1701.—Landscape, with Water-mill.

**EYCK, Jan van,** 1390 (?)—1440 (*Flemish School*).
**No. 186.**—Portraits of a Flemish Merchant and Lady.
**No. 222.**—A Man's Portrait.
**No. 290.**—A Man's Portrait.

No. 1034.—The Nativity of the Saviour. Sandro Filipepi, called Botticelli.

**FABRITIUS, Bernhard,** second half of 17th century (*Dutch School*).
**No. 1338.**—The Adoration of the Shepherds.
**No. 1339.**—The Nativity of St. John.
**FANTIN-LATOUR, Henri,** 1836—1904 (*French School*).
**No. 1686.**—A Study of Flowers.
**No. 1952.**—Mr. and Mrs. Edwards.
**No. 2133.**—Roses. **No. 2134.**—Apples.
**FAVA, Giangiacomo.** *See* **MACRINO D'ALBA.**
**FERRARESE SCHOOL,** early 16th century. **No. 1062.**—A Battlepiece.
**FERRARI, Gaudenzio,** 1481(?)—1547(?) (*Lombard School*). **No. 1465.**—The Resurrection.
**FIAMMINGO, Enrico.** **No. 2104.**—A Man with a Wide Collar.
**FILIPEPI, Sandro,** called **BOTTICELLI,** 1447—1510 (*Tuscan School*)
**No. 275.**—The Virgin and Child.
**No. 626.**—Portrait of a Young Man.
**No. 782.**—The Madonna and Child.
**No. 915.**—Mars and Venus.
**No. 1034.**—The Nativity of the Saviour.
**No. 1126.**—The Assumption of the Virgin.
**FILIPEPI, School of.**
**No. 226.**—The Virgin and Child, St. John the Baptist, and Angels.
**No. 916.**—Venus Reclining, with Cupids.
**No. 2082.**—A Florentine Lady (on the reverse side a Symbolic Angel).
**FIORENZO DI LORENZO,** 15th century (*Umbrian School*). **No. 1103.**—The Virgin and Child, with Saints and Angels (*a triptych*).
**FLEMISH,** 15TH and EARLY 16TH CENTURIES.
**No. 264.**—A Count of Henegau (Hainault), with his Patron Saint, Ambrose.
**No. 265.**—The Virgin and Child.
**No. 653.**—Portraits of a Man and his Wife.
**No. 696.**—Portrait of Marco Barbarigo.
**No. 708.**—The Madonna and Child.
**No. 710.**—Portrait of a Monk.
**No. 774.**—The Madonna and Child Enthroned.
**No. 783.**—The Exhumation of St. Hubert, Bishop of Liège.
**No. 943.**—Portrait of a Man.
**No. 947.**—A Man's Portrait.
**No. 1036.**—A Man's Portrait.
**No. 1063.**—Bust Portrait of a Young Man.
**No. 1078.**—The Deposition from the Cross.
**No. 1079.**—The Adoration of the Kings.
**No. 1081.**—Portrait of a Man in an Attitude of Prayer.
**No. 1083.**—Christ Crowned with Thorns.
**No. 1086.**—Christ Appearing to the Virgin Mary after His Resurrection.
**No. 1089.**—The Virgin and Child, with St. Elizabeth.
**No. 1280.**—Christ Appearing to the Virgin Mary after His Resurrection.



No. 665.—The Baptism of Christ. Piero della Francesca.

**FLEMISH**, 15TH and 16TH CENTURIES (*continued*).
**No. 1419.**—The Legend of St. Giles.
**No. 1433.**—Portrait of a Lady.
**FLEMISH**, 17TH CENTURY. **No. 1017.**—A Hilly Woody Landscape.
**FOPPA, Vincenzo**, 14(?)—1492 (*Lombard School, Milan*). **No. 729.**—The Adoration of the Kings.
**FORLI, Melozzo da.** *See* **MELOZZO.**
**FRANCESCA, Piero della**, 1415(?)—1492 (*Umbrian School*).
**No. 665.**—The Baptism of Christ in the River Jordan.
**No. 758.**—Portrait of a Lady.
**No. 769.**—St. Michael and the Dragon.
**No. 908.**—The Nativity of our Lord.
**FRANCESCO di GIORGIO**, 1439—1502 (*Sienese School*). **No. 1682.**—Virgin and Child.
**FRANCIA.** *See* **RAIBOLINI.**
**FRANCIA BIGIO.** *See* **BIGIO.**

No. 80.—The Market Cart. Thomas Gainsborough, R.A.

**FRENCH SCHOOL,** 15TH CENTURY. **No. 1335.**—The Madonna.

**No. 1939.**—Virgin and Child in the Garden of a Convent, with Saints.

**FULIGNO, Niccolo da.** *See* **NICCOLO.**

**FUNGAI, Bernardino,** 14(?)—1516 (*Sienese School*). **No. 1331.**—The Virgin and Child surrounded by Cherubim.

**FUSELI, Henry, R.A.,** 1741—1825 (*British School*). **No. 1228.**—Titania and Bottom.

**FYT, Jan,** 1611—1661 (*Flemish School*). **No. 1003.**—Dead Birds.

**No. 1913.**—Sporting Dogs and Game.

No. 683.—Mrs. Siddons. Thomas Gainsborough, R.A.

**GADDI, Taddeo**, 1300—1366 (*Tuscan School*), **School of.**

**No. 215, 216.**—Various Saints, seated.

**No. 579.**—The Baptism of Christ in the River Jordan.

**No. 579a.**—The Almighty, the Blessed Virgin, and Isaiah.

**GAETANO.** *See* **PULZONE.**

**GAINSBOROUGH, Thomas, R.A.**, 1727—1788 (*British School*).

**No. 80.**—The Market Cart.

**No. 109.**—The Watering Place.

**No. 308.**—Musidora Bathing her Feet.

**No. 309.**—The Watering Place.

**No. 310.**—Woody Landscape: Sunset.

**No. 311.**—Rustic Children.

**No. 678.**—Study for a Portrait.

**No. 683.**—Portrait of Mrs. Siddons.

**No. 684.**—Portrait of Ralph Schomberg, Esq., M.D.

**No. 760.**—Portrait of Orpin, Parish Clerk of Bradford, Wiltshire.

**No. 789.**—Portraits of Mr. J. Baillie, of Ealing Grove, his Wife and Four Children.

**No. 925.**—Landscape.

**No. 1044.**—Portrait of the Rev. Sir Henry Bate Dudley, Bart.

**No. 1174.**—The Watering Place.

**No. 1271.**—Portrait of a Young Man.

**No. 1283.**—View of Dedham.

**No. 1482.**—Portrait of Miss Gainsborough, the painter's daughter.

**No. 1483.**—Two Dogs, Tristram and Fox.

**No. 1484.**—Study of an Old Horse.

**No. 1485.**—Landscape.

**No. 1486.**—Landscape. (Companion to the previous picture.)

**No. 1488.**—Rustics with Donkeys (a sketch in monochrome).

**No. 1811.**—The Painter's Daughters.

**No. 1825.**—A Classical Landscape.

**No. 2284.**—The Bridge.

**GAROFALO.** *See* **TISIO.**

**GELLÉE, Claude**, called **CLAUDE LORRAINE**, 1600—1682 (*French School*).

**No. 2.**—Pastoral Landscape, with Figures.

**No. 5.**—A Seaport at Sunset.

**No. 6.**—Landscape, with Figures.

**No. 12.**—Landscape, with Figures.

**No. 14.**—Seaport, with Figures.

**No. 19.**—Landscape, with Figures.

**No. 30.**—Seaport, with the Embarkation of St. Ursula.

**No. 55.**—Landscape, with Figures.

**No. 58.**—Landscape, with Goatherd and Goats.

**No. 61.**—Landscape, with Figures.

**No. 1018.**—A Classical Landscape.

**No. 1319.**—Landscape and View in Rome.

**GENNARI, Benedetto**, 1633—1705 (*Bolognese School*). **No. 2106.**—Portrait of the Artist.

No. 14.—Seaport with Figures.

Claude Gellée, called Claude Lorraine.

**GERMAN SCHOOLS**, 14TH—15TH CENTURY.

*SCHOOL OF COLOGNE*, 14th—15th century.

No. 687.—The Sancta Veronica.

**MASTER STEPHEN, Ascribed to.**

No. 705.—Three Saints.

No. 706.—The Presentation in the Temple.

No. 707.—Two Saints.

*SCHOOL OF THE LOWER RHINE.*

No. 1080.—The Head of St. John the Baptist, with Mourning Angels.

No. 1085.—The Virgin and Child, with other Figures (*a triptych*).

*WESTPHALIAN SCHOOL*, 15th century.

**THE MEISTER VON "LIESBORN."**

No. 254.—Three Saints.

No. 255.—Three Saints.

No. 256.—The Annunciation.

No. 257.—The Purification of the Virgin and the Presentation of Christ in the Temple.

No. 258.—The Adoration of the Kings.

No. 259.—Head of Christ on the Cross.

No. 260.—Three Saiuts.

No. 261.—Three Saints.

**MEISTER VON "LIESBORN," School of.**

No. 262.—The Crucifixion of Christ.

**THE MEISTER VON "WERDEN."**

No. 250.—Four Saints.

No. 251.—Four Saints.

No. 252.—The Conversion of St. Hubert.

No. 253.—The Mass of St. Hubert.

*WESTPHALIAN SCHOOL* (?), 15th century.

No. 1049.—The Crucifixion.

**GERMAN SCHOOLS, Other**, 14TH—15TH CENTURY.

No. 658.—The Death of the Virgin.

No. 722.—Portrait of a Lady.

No. 1087.—The Mocking of Christ.

**SCHONGAUER, MARTIN, On the lines of a Composition by.**

No. 1151.—The Entombment.

**GERMAN**, 16th century.

No. 195.—Portrait of a Medical Professor.

No. 1088.—The Crucifixion.

**GHIRLANDAIO, Domenico del**, 1449–1494 (*Florentine School*).

No. 1230.—Portrait of a Girl.

No. 1299.—Portrait of a Youth.

No. 61.—Landscape with Figures. Claude Gellée, called Claude Lorraine.

**GHIRLANDAIO, Ridolfo del,** 1483—1561 (*Florentine School*). **No. 1143.**—The Procession to Calvary.

**GIOLFINO, Niccolò,** 1465(?)—15(?) (*Venetian School*). **No. 749.**—Portraits of the Giusti Family, of Verona, male and female.

**GIORGIONE.** *See* **BARBARELLI.**

**GIOTTO,** 1266(?)—1336 (*Tusean School*), **School of.**
**No. 276.**—Two Apostles.
**No. 568.**—The Coronation of the Virgin.

**GIOVENONE, Girolamo,** 14(?)—15(?) (*Lombard School*). **No. 1295.**—Madonna and Child, with Saints.

**GIROLAMO dai LIBRI,** 1474—1556 (*Venetian School*). **No. 748.**—The Madonna, Infant Christ, and St. Anne.

**GIROLAMO da SANTACROCE,** 16th century (*Venetian School*).
**No. 632.**—A Saint, Reading.
**No. 633.**—A Saint.

**GIROLAMO da TREVISO,** 1497—1544 (*Venetian School*). **No. 623.**—The Madonna and Child Enthroned.

**No. 1689.**—Portrait of a Man and his Wife. **Jan Gossart of Mabuse.**

No. 151.—A River Scene. Jan van Goyen.

**GLOVER, John**, 1767—1849 (*British School*). **No. 1186.**—Landscape, with Cattle.

**GOSSART, Jan, of MABUSE**, 1470(?)—1541 (*Flemish School*).
**No. 656.**—A Man's Portrait. **No. 946.**—A Man's Portrait.
**No. 1689.**—Portrait of a Man and his Wife.
**No. 2211.**—Portrait of Jacqueline de Bourgogne.

**GOYA Y LUCIENTES, Francisco José de**, 1746—1828 (*Spanish School*).
**No. 1471.**—The Picnic (*La merienda campestre*).
**No. 1472.**—The Bewitched (*El hechizado por fuerza*).
**No. 1473.**—Portrait of Doña Isabel Corbo de Porcel.
**No. 1951.**—Portrait of Dr. Péral.

**GOYEN, Jan van**, 1596—1656 (*Dutch School*).
**No. 137.**—Landscape, with Figures.
**No. 151.**—A River Scene.
**No. 1327.**—A Winter Scene.

**GOZZOLI, Benozzo**, 1420—1498 (*Dutch School*).
**No 283.**—The Virgin Enthroned, surrounded by Angels and Saints.
**No. 591.**—The Rape of Helen, wife of Menelaus, King of Sparta.

**GRANDI, Ercole di Giulio Cesare**, (?)—1531 (*Ferrarese School*).
**No. 73.**—The Conversion of St. Paul.
**No. 1119.**—The Madonna and Child, with Saints.

No. 2098.—Santa Maria della Salute, Venice. Francesco Guardi

**GREUZE, Jean Baptiste,** 1725—1805 (*French School*).

**No. 206.**—The Head of a Girl.

**No. 1019.**—Head of a Girl Looking Up.

**No. 1020.**—Girl with an Apple.

**No. 1154.**—A Young Girl Carrying a Lamb.

**GUALTIERI.** *See* **CIMABUE.**

**GUARDI, Francesco,** 1712—1793 (*Venetian School*).

**No. 210.**—View of the Church, Campanile, and Piazza of San Marco, at Venice.

**No. 1054.**—View in Venice.

**No. 1454.**—A Gondola.

**No. 2098.**—Santa Maria della Salute, Venice.

**No. 2099.**—The Ducal Palace, Venice.

**GUERCINO.** *See* **BARBIERI.**

**GUIDO.** *See* **RENI.**

**HACKAERT, Jan,** 1629—1696 (*Dutch School*). **No. 829.**—A Stag Hunt.

**HALS, Dirk,** (?)—1656 (*Dutch School*). **No. 1074.**—A Merry Party of Cavaliers and Ladies at Table.

**HALS, Frans,** 1580 (?)—1666 (*Dutch School*).

**No. 1251.**—Portrait of a Man.

**No. 2285.**—A Family Group.

No. 1021.—Portrait of a Woman.
Frans Hals.

**No. 1021.**—Portrait of a Woman.

**HARPIGNIES, Henri** (*Modern French School*).

**No. 2256.**—A River Scene.

**No. 2257.**—Ilex Trees, Villefranche.

**HEDA, Willem Klaasz,** 1594—(?) (*Dutch School*). **No. 1469.**—A Study of Still Life.

**HEIMBACH, Christian W.,** 1613—1673 (*German School*). **No. 1243.**—Portrait of a Young Man.

**HELST, Bartholomeus van der,** 1611(?)—1670 (*Dutch School*).

**No. 140.**—Portrait of a Lady.

**No. 1248.**—Portrait of a Young Lady.

**No. 1937.**—Portrait of a Lady.

**HEMESSEN, Catharina van,** 1500—(?) (*Flemish School*). **No. 1042.**—Portrait (three-quarter length) of a Man.

**HEMLINC.** *See* **MEMLINC.**

**HERP, Guilliam** or **Willem van,** 1614—1677 (*Flemish School*). **No. 203**—Conventual Charity.

**HERRERA, Francisco de,** 1576(?)—1656 (*Spanish School*). **No. 1676.**—Christ Disputing with the Doctors.

No. 830.—The Avenue, Middelharnis. Meindert Hobbema.

**HEYDEN, Jan van der,** 1637—1712 (*Dutch School*).

**No. 866.**—A Street in Cologne. **No. 992**—Architectural Scene.
**No. 993.**—Landscape. **No. 994.**—A Street in a Town.
**No. 1914.**—A Royal Château in Holland.
**No. 1915.**—A Dutch Church and Market Place.

**HOBBEMA, Meindert,** 1638—1709 (*Dutch School*).

**No. 685.**—Landscape: Showery Weather.
**No. 830.**—The Avenue, Middelharnis, Holland.
**No. 831.**—Ruins of Brederode Castle.
**No. 832.**—A Village, with Watermills.
**No. 833.**—Forest Scene.
**No. 995.**—Woody Landscape.
**No. 996.**—A Castle in a Rocky Landscape.

**HOGARTH, William,** 1697—1764 (*British School*).

**No. 112.**—His Own Portrait.
**Nos. 113-118.**—The Marriage *à la Mode*.
**No. 113.**—The Marriage Contract.
**No. 114.**—Shortly After Marriage.
**No. 115.**—The Visit to the Quack Doctor.
**No. 116.**—The Countess's Dressing Room.
**No. 117.**—The Duel, and Death of the Earl.
**No. 118.**—The Death of the Countess.
**No. 675.**—Portrait of his Sister.
**No. 1046.**—Sigismonda Mourning Over the Heart of Guiscardo.
**No. 1153.**—A Family Group.
**No. 1161.**—Portrait of Miss Fenton, the Actress, as Polly Peachum in *The Beggar's Opera*.
**No. 1162.**—The Shrimp Girl.
**No. 1374.**—Portraits of Hogarth's Servants.
**No. 1464.**—Calais Gate; called also "The Roast Beef of Old England."
**No. 1663.**—Portrait of Hogarth's Sister Ann (Mrs. Salter).
**No. 1935.**—Portrait of Quin the Actor.
**No. 2437.**—A Scene from *The Beggar's Opera*.

**HOLBEIN, Hans, the Younger,** 1497—1543(?) (*German School*). **No. 1314.**—The Ambassadors. **No. 2475.**—Christina, Duchess of Milan.

**HONDECOETER, Melchior de,** 1636—1695 (*Dutch School*).

**No. 202.**—Domestic Poultry.
**No. 1013.**—Geese and Ducks.
**No. 1222.**—A Study of Foliage, Birds, Insects, etc.

**HONTHORST, Gerard van,** 1590—1656 (*Dutch School*). **No. 1444.**—Peasants Warming Themselves.

**HOOCH** or **HOOGH, Pieter de,** 1630—1677(?) (*Dutch School*)

**No. 794.**—The Courtyard of a Dutch House.
**No. 834.**—Interior of a Dutch House.
**No. 835.**—Court of a Dutch House.

**No. 114.—Marriage à la Mode: Shortly after Marriage.** William Hogarth.

No. 1314.—The Ambassadors. **Hans Holbein, the Younger.**

**HOOK, J. C., R.A.**, 1819—1907 (*English School*).
**No. 2252.**—Wreckage from the Fruiter.

**HOPPNER, John, R.A.**, 1759—1810 (*British School*). **No. 900.**—Portrait of the Countess of Oxford.

**HORSLEY, J. C., R.A.**, 1817—1903 (*British School*). **No. 2286.**—Mr. Martin Colnaghi.

**HUCHTENBURGH, Johan van**, 1646—1733 (*Dutch School*). **No. 211.**—A Battle.

**HUDSON, Thomas**, 1701—1779 (*British School*). **No. 1224.**—Portrait of Samuel Scott, the Marine Painter.

**HUYSMANS, Cornelis,** 1648 1727 (*Flemish School*).

No. 954.—Landscape, Woody Country.

**HUYSUM, Jan van,** 1682—1749 (*Dutch School*).

No. 796. — A Vase with Flowers.

No. 1001. — Flowers in a Vase.

**IBBETSON, Julius Cæsar,** 1759 —1817 (*British School*).

No. 1460.—Smugglers on the Irish Coast.

**INGEGNO, L'.** *See* **ANDREA DI LUIGI.**

**INGRES, Jean Auguste Dominique,** 1780 — 1867 (*French School*).

No. 2218. — Madame Malibran.

**ITALIAN SCHOOL,** 15TH CENTURY.

No. 1456. — Virgin and Child, with Angels.

**ITALIAN,** 16TH CENTURY.

No. 272.—An Apostle.

No. 932.—Half-length of a Bearded Man.

No. 1417a. — Illuminated Initial Letter.

**JACKSON, John, R.A.,** 1778—1831 (*British School*).

No. 124. — Portrait of the Rev. William Holwell Carr.

No. 1404.—Portrait of James Northcote, R.A.

**JANSAC, Armand Charnay** (*Modern French School*).

No. 2290.—Le Parc de Jansac.

No. 2475.—Christina, Duchess of Milan. **Holbein.**

**JANSSENS, Cornelis, VAN CEULEN**, 1594(?)—1664(?) (*Dutch School*).
**No. 1320.**—Portrait of Aglonius Voon.
**No. 1321.**—Portrait of Cornelia Remoens.

**JARDIN, Karel du**, 1622—1678 (*Dutch School*).
**No. 826.**—Figures and Animals in a Meadow.
**No. 827.**—Fording the Stream. **No. 828.**—Landscape, with Cattle.
**No. 985.**—Sheep and Goats. **No. 1680.**—Portrait of a Man.

**JEANNET.** *See* **CLOUET.**

**JORDAENS, Jacopo.** 1593—1678 (*Dutch School*). **No. 1895**—Baron de Linter of Namur.

**JUSTUS OF PADUA**, 13(?)—1400 (*Tuscan School*).
**No. 701.**—The Coronation of the Virgin.

**KEYSER, Thomas de**, 1596(?)—1667 (*Dutch School*). **No. 212.**—A Merchant and his Clerk.

**KONINCK, Philips de**, 1619—1688 (*Dutch School*).
**No. 836.**—Landscape, a View in Holland.
**No. 974.**—A Hilly Woody Landscape.

**LADBROOKE, Robert, Ascribed to**, 1770—1842 (*British School*).
**No. 1467.**—Landscape, with a View of Oxford.

**LA FARGUE, Paul C.**, ?—1782 (*Dutch School*).
**No. 1918.**—The Market Place at the Hague.

**LAMBERT, George**, 1710—1765 (*British School*). **No. 1658.**—Landscape.

**LANCRET, Nicholas**, 1690—1743 (*French School*).
**Nos. 101-4.**—The Four Ages of Man.
**No. 101.**—Infancy. **No. 103.**—Manhood.
**No. 102.**—Youth. **No. 104.**—Age.

**LANDINI, Jacopo**, 1310(?)—1390(?) (*Tuscan School*).
**No. 580.**—St. John the Evangelist Lifted Up into Heaven.
**No. 580a.**—The Holy Trinity and the Annunciation.

**LANDSEER, Sir Edwin, R.A.**, 1802-1873 (*British School*).
**No. 409.**—Spaniels of King Charles Breed.
**No. 603.**—The Sleeping Bloodhound.
**No. 604.**—Dignity and Impudence.
**No. 606.**—Shoeing.
**No. 1349.**—Study of a Lion.
**No. 1350.**—Study of a Lion.

**LANINI, Bernardino**, 1508(?)—1578(?) (*Milanese School*). **No. 700.**—The Holy Family.

**LAWRENCE, Sir Thomas, P.R.A.**, 1769—1830 (*British School*).
**No. 129.**—Portrait of John Julius Angerstein, the Banker, and Collector of the Angerstein Gallery.
**No. 144.**—Portrait of Benjamin West, P.R.A.

**No. 785.**—Portrait of Mrs. Siddons.
**No. 893.**—Portrait of the Princess Lieven.
**No. 922.**—A Child with a Kid.
**No. 1307.**—Portrait of Miss Caroline Fry, Authoress.
**No. 1413.**—Portrait of Mr. Philip Sansom.

**LE BRUN.** *See* **VIGÉE LE BRUN.**

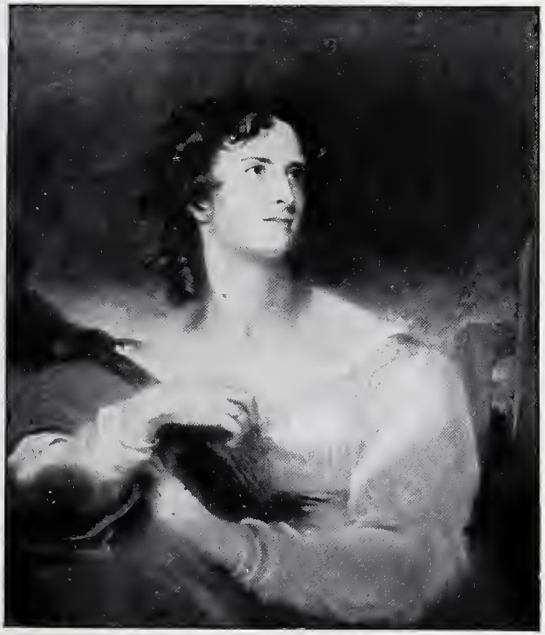
**LELY, Sir Peter,** 1618—1680 (*German School*). **No. 1016.**—A Full-length Portrait of a Girl.

**LE NAIN,** 15(?)—1648 (*French School*). **No. 1425.**—Portrait Group.

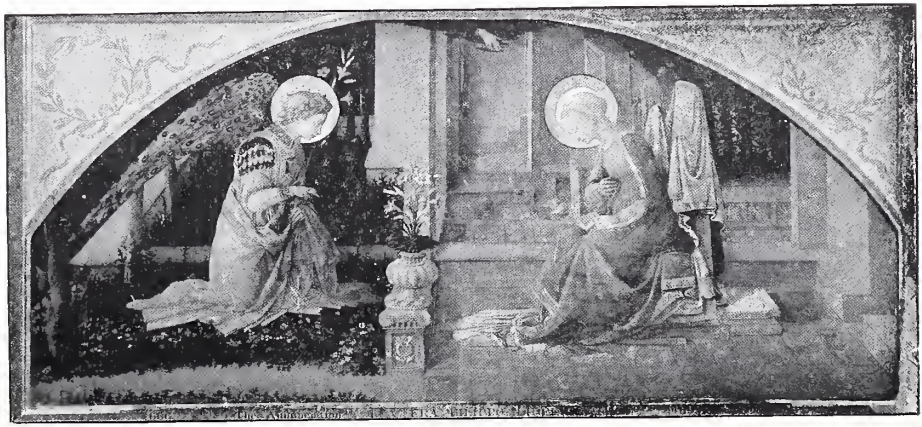
**LE SUEUR, Eustache,** 1616—1655 (*French School*). **No. 1422.**—The Holy Family.

**LIBERALE da VERONA,** 1451—1535 (*Veronese School*). **No. 1134.**—The Madonna and Child, attended by Angels.

**LIBERALE da VERONA, Ascribed to. No. 1336.**—The Death of Dido.



**No. 1307.—Miss Caroline Fry. Sir Thomas Lawrence, P.R.A.**



No. 666.—The Annunciation. Fra Filippo Lippi.

**LIBRI, Girolamo dai.** *See* **GIROLAMO.**

**LICINIO, Bernardino,** 16th century (*Venetian School*). **No. 1309.**—Portrait of a Young Man.

**LIESBORN, THE MEISTER VON.** *See* **GERMAN SCHOOLS.**

**LIEVENS, Jan,** 1607—1674 (*Dutch School*). **No. 1095.**—Portrait of Anna Maria Schurmann.

**LINGELBACH, Johann** or **Jan,** 1623—1674 (*German School*). **No. 837.**—The Hay Harvest.

**LIPPI, Fra Filippo,** 1406(?)—1469 (*Tuscan School*).
**No. 248.**—The Vision of St. Bernard.

**No. 293.—The Virgin and Child: with SS. Jerome and Dominick. Filippino Lippi.**

No. 589.—The Virgin Mary, seated: An Angel presenting the Infant Christ to her.
No. 666.—The Annunciation.
No. 667.—St. John the Baptist, with six other Saints.

**LIPPI, Filippino**, 1457(?)—1504 (*Tuscan School*).
No. 293.—The Virgin and Child: St. Jerome and St. Dominick kneeling one on each side of her.
No. 592.—The Adoration of the Magi.
No. 598.—St. Francis in Glory, with the Stigmata.
No. 927.—An Angel Adoring.
No. 1033.—The Adoration of the Magi.
No. 1124.—The Adoration of the Magi.
No. 1412.—The Virgin and Child, with the Infant St. John.

**LIPPO di DALMASIO**, 13(?)—14(?) (*Bolognese School*). No. 752.—Madonna and Child.

**LODOVICO da PARMA**, 16th century (*Lombard School*). No. 692.—Head of a White Monk, with a Nimbus and Crozier; inscribed S.VGO.

**LOMBARD, Lambert** or **Lamprecht**, 1505—1566 (*Flemish School*). No. 266.—The Deposition from the Cross

**LOMBARD SCHOOL**, 16TH CENTURY. No. 219.—Dead Christ, supported by Angels.

**LONGHI, Pietro**, 1702—1762 (*Venetian School*).
No. 1100.—A Domestic Group.
No. 1101.—The Exhibition of a Rhinoceros in an Arena.
No. 1102.—Portrait of the Chevalier Andrea Tron, Procurator of St. Mark's, Venice.
No. 1334.—The Fortune Teller.

**LOOTEN, Jan**, 1618(?)—1681 (*Dutch School*). No. 901.—Landscape.

**LORENZETTI, Ambrogio**, 14th century (*Sienese School*). No. 1147.—Heads of Four Nuns.

**LORENZETTI, Pietro**, 14th century (*Sienese School*). No. 1113.—A Legendary Subject.

**LORENZO, Fiorenzo di.** *See* **FIORENZO.**

**LORENZO da SAN SEVERINO**, 15th century (*Umbrian School*). No. 249.—The Marriage of St. Catherine.

**LORRAINE, Claude.** *See* **GELLÉE.**

**L'ORTOLANO.** *See* **ORTOLANO.**

**LOTTO, Lorenzo**, 1480(?)—1555 (*Venetian School*).
No. 699.—Portraits of Agostino and Niccolo della Torre.

No. 1.—The Resurrection of Lazarus. Sebastiano Luciani.

No. 1047.—A Family Group.

No. 1105.—Portrait of the Prothonotary Apostolic Juliano.

No. 2281.—Virgin and Child, St. Jerome, and St. Anthony of Padua.

**LOUTHERBOURG, Phillip, R.A.,** 1740–1812 (*British School*). No. 316.—Lake Scene in Cumberland: Evening.

**LUCIANI, Sebastiano,** 1485(?)—1547 (*Venetian School*).

No. 1.—The Resurrection of Lazarus.

No. 20.—Portraits of Sebastiano del Piombo and the Cardinal Ippolito de' Medici.

No. 24.—Portrait of an Italian Lady as Saint Agatha.

No. 1450.—The Holy Family.

**LUCIDEL, Nicolas,** 1527 (?)—1590 (?) (*German School*). No. 184.—Portrait of a Young German Lady.

**LUIGI, Andrea di.** *See* **ANDREA.**

**LUINI, Bernardino,** 1475(?)—15(?) (*Milanese School*). No. 18.—Christ Disputing with the Doctors (or the Pharisees?).

No. 2088.—Christ Teaching.

No. 18.—Christ Disputing with the Doctors. **Bernardino Luini.**

**LUNDENS, Gerrit,** 1622—16(?) (*Dutch School*). **No. 289.**—The March Out of a Company of the Amsterdam Musketeers. (*Copied from Rembrandt's Picture.*)

**MABUSE, Jan de.** *See* **GOSSART.**

**MACCHIAVELLI, Zenobio,** 15th century (*Florentine School*). **No. 586.**—The Madonna and Child Enthroned, surrounded by Angels in Adoration.

**MACRINO D'ALBA,** 14(?)—15(?) (*Milanese School*).
**No. 1200.**—A Group of Two Saints.
**No. 1201.**—A Group of Two Saints.

**MAES, Nicolas,** 1632—1693 (*Dutch School*).
**No. 153.**—The Cradle.
**No. 159.**—The Dutch Housewife.
**No. 207.**—The Idle Servant.
**No. 1247.**—The Card Players.
**No. 1277.**—Portrait of a Man.

**MANNI, Giannicolo,** 14(?)—1544 (*Umbrian School*). **No. 1104.**—The Annunciation.

**MANSUETI, Giovanni,** 15th century (*Venetian School*). **No. 1478.**—Symbolic Representation of the Crucifixion.

**MANTEGNA, Andrea,** Cavaliere, 1431 — 1506 (*School of Padua*).
**No. 274.**—The Virgin and Child Enthroned; St. John the Baptist and the Magdalen.
**No. 902.**—The Triumph of Scipio.
**No. 1125.**—Two Female Figures, probably personifying Summer and Autumn.
**No. 1145.**—Samson and Delilah.
**No. 1417.**—The Agony in the Garden.

No. 159.—The Dutch Housewife. Nicolas Maes.

No. 274.—The Virgin and Child Enthroned. Andrea Mantegna.

**MANTEGNA, Francesco,** 1470—15(?) (*School of Padua*).

**No. 639.**—Christ and Mary Magdalen in the Garden.

**No. 1106.**—The Resurrection of Our Lord.

**No. 1331.**—The Holy Women at the Sepulchre.

**MANTOVANO, Rinaldo.** *See* **RINALDO.**

**MARATTI, Carlo,** Cavaliere, 1625—1713 (*Roman School*). **No. 174.**—Portrait of Cardinal Cerri, seated.

**MARCO da OGGIONO**, 1470—1530(?) (*Milanese School*).
**No. 1149.**—The Madonna and Child.

**MARGARITONE, di Magno**, 1216—1293 (*Tuscan School*).
**No. 564.**—The Virgin and Child, with Scenes from the Lives of the Saints.

**MARIESCHI, Jacopo**, 1711—1794 (*Venetian School*).
**No. 2102.**—A Town on a River, with Shipping.
**No. 2103.**—A Town on a River, with Rapids.

**MARINUS van ROMERSWAEL**, 1497(?) — after 1560 (*Dutch School*).
**No. 944.**—Two Bankers or Usurers in their Office.

**MARMION, Simon**, 15th century (*French School*).
**No. 1302.**—The Soul of St. Bertin Borne to Heaven.
**No. 1303.**—A Choir of Angels.

**MARTINO da UDINE**, called **PELLEGRINI da SAN DANIELE**, 1470(?)—1547 (*Venetian School*). **No. 778.**—The Madonna and Child Enthroned, with Saints.

**MARZIALE, Marco**, 14(?)—15(?) (*Venetian School*).
**No. 803.**—The Circumcision.
**No. 804.**—The Madonna and Child Enthroned, with Saints.

**MASSYS, Quinten**, 1460(?)—1530 (*Flemish School*). **No. 295.** — Salvator Mundi and the Virgin Mary.

**No. 33.—The Vision of St. Jerome.**
**Francesco Maria Mazzola, called Parmigiano.**

No. 756.—Music. Melozzo da Forlì.

**MATTEO di GIOVANNI** (or da **SIENA**), 1435(?)—1495 (*Sienese School*).
**No. 247.**—"Ecce Homo."
**No. 1155.**—The Assumption of the Virgin.
**No. 1461.**—St. Sebastian.

**MAZO MARTINEZ, Juan Bautista del**, 1610(?)—1667 (*Spanish School*).
**No. 1308.**—Portrait of a Man.

**MAZZOLA, Filippo**, 14(?)—1505 (*Lombard School, Parma*). **No. 1416.**—The Virgin and Child, with two Saints.

**MAZZOLA, Francesco M.**, called **PARMIGIANO**, 1503—1540 (*School of Parma*).
**No. 33.**—The Vision of St. Jerome.

**MAZZOLINO, Ludovico, da FERRARA**, 1480—1528(?) (*Ferrarese School*).
**No. 82.**—The Holy Family.
**No. 169.**—The Holy Family.

**No. 686.—The Virgin and Infant Christ Enthroned. Hans Memlinc.**

**No. 641.**—The Woman Taken in Adultery.

**No. 1495.**—Christ Disputing with the Doctors.

**MELDOLLA, Andrea,** called **SCHIAVONE,** 1522—1582 (*Venetian School*).

**No. 1476.**—Jupiter and Semele.

**MELONE, Altobello,** 14(?)—15(?) (*Lombard School, Cremona*). **No. 753.**—Christ and the Disciples on the way to Emmaus.

No. 839.—The Music Lesson. Gabriel Metsu.

**MELOZZO da FORLÌ**, 1438—1494 (*School of the Romagna*).
**No. 755.**—Rhetoric (?)
**No. 756.**—Music (?)

**MEMLINC, Hans**, 1430(?) — 1494 (*Flemish School*).
**No. 686.**—The Virgin and Infant Christ Enthroned, in a Garden.
**No. 709**—The Madonna and Infant Christ.

**MEMLINC, Ascribed to. No. 747.**—St. John the Baptist, holding a Lamb on his left arm.

**MENGS, Anton Rafael**, 1728—1779 (*German School*). **No. 1109a.**—The Virgin and Child, with St. John the Baptist.

**MERIAN, Matthæus, Jnr.**, 1621—1687 (*German School*).
**No. 1012.**—Portrait of a Man.

**MERIGI.** *See* **AMERIGHI.**

**MESSINA.** *See* **ANTONELLO.**

**METSU, Gabriel**, 1630—1667 (*Dutch School*). **No. 838.**—The Duet.
**No. 839.**—The Music Lesson. **No. 970.**—The Drowsy Landlady.

**MEULEN, Adam Frans van der**, 1632—1690 (*French School*).
**No. 1447.**—A Hunting Party.

**MICHELANGELO.** *See* **BUONARROTI.**

**MICHEL, Georges B.**, about 1763—1843 (*French School*).
**No. 2258.**—A Woodland Scene.

**MICHELE da VERONA**, 14(?)—15(?) (*Veronese School*). **No. 1214.**—The Meeting of Coriolanus with Volumnia and Veturia.

**MIEREVELT, Michiel**, 1567—1641 (*Dutch School*). **No. 2292.**—Portrait of a Lady.

**MIERIS, Frans van, Senior**, 1635—1681 (*Dutch School*). **No. 840.**—A Lady in a Crimson Jacket.

**MIERIS, Willem van**, 1632—1747 (*Dutch School*). **No. 841.**—A Fish and Poultry Shop.

**MILANESE SCHOOL**, 15TH or EARLY 16TH CENTURY.
**No. 1052.**—Portrait of a Young Man.
**No. 1300.**—The Virgin and Child.
**No. 1438.**—Head of John the Baptist.
**No. 2089.**—Madonna and Child.

**MILLAIS, Sir John Everett, P.R.A.**, 1829—1896 (*British School*).
**No. 1666.**—Portrait of the Right Hon. W. E. Gladstone.
**No. 1941.**—Portrait of Sir H. Thompson, Bart., F.R.C.S.

**MOCETTO, Girolamo**, 14(?)—15(?) (*Venetian School*).
**No. 1239.**—The Murder of the Innocents, Scene I.
**No. 1240.**—The Murder of the Innocents, Scene II.

**MOLA, Pietro Francesco**, 1612—1668 (*Bolognese School*).
**No. 69.**—St. John Preaching in the Wilderness.
**No. 160.**—The Repose.

**MOLENAER. Jan Miense**, 1610(?)—1668 (*Dutch School*). **No. 1293.**—Musical Pastime.

**MONACO, Lorenzo**, 1370 (?)—1425 (*Tuscan School*). **No. 1897.**—The Coronation of the Virgin.

**MONTAGNA, Bartolommeo**, 1450(?)—1523 (*Venetian School*).
**No. 802.**—The Madonna and Child.
**No. 1098.**—The Virgin and Child.

**MOR or MORO, Antonÿ**, called **SIR ANTONIO MORE**, 1512—1576(?) (*Flemish School*). **No. 1231.**—Portrait of a Man.

**MOR, Ascribed to. No. 1094.**—Portrait of a Man.

**MORALES, Luis de**, 15(?)—1586 (*Spanish School of Castile*). **No 1229.**—The Virgin and Child.

**MORANDO, Paolo**, called **CAVAZZOLA**, 1486—1522 (*Venetian School*).
**No. 735.**—St. Rock with the Angel.
**No. 777.**—The Madonna and Child, with St. John the Baptist and an Angel, in a Landscape.

**MORETTO da BRESCIA.** *See* **BONVICINO.**

**MORLAND, George**, 1763—1804 (*British School*).
**No. 1030.**—The Inside of a Stable.
**No. 1067.**—A Quarry, with Peasants.
**No. 1351.**—Door of a Village Inn.
**No. 1407.**—Rabbiting.
**No. 2056.**—The Fortune Teller.

**MORLAND, Henry Robert**, 1730(?)—1797 (*British School*).
**No. 1402.**—The Laundry Maid.
**No. 1403.**—The Laundry Maid.

**MORONE, Domenico**, 1442—15(?) (*Veronese School*).
**No. 1211.**—Scene at a Tournament.
**No. 1212.**—Scene at a Tournament.

**MORONE, Francesco**, 1473—1529 (*Veronese School*). **No. 285.**—The Virgin and Child.

**MORONI, Giambattista**, 1525(?)—1578 (*Venetian School*).
**No. 697.**—Portrait of a Tailor.
**No. 742.**—Portrait of a Lawyer.

No. 1030.—The Inside of a Stable. George Morland.

No. 697.—Portrait of a Tailor. Giambattista Moroni.

No. 2094.—Il Cavaliere. Giambattista Moroni.

No. 176.—St. John and the Lamb. Bartolomé Estéban Murillo.

**MORONI** (*continued*).

**No. 1022.**—Portrait of an Italian Nobleman.

**No. 1023.**—Portrait of an Italian Lady.

**MORONI** (*continued*).

**No. 1024.**—Portrait of an Italian Ecclesiastic.
**No. 1316.**—Portrait of an Italian Nobleman.
**No. 2094.**—Il Cavaliere.

**MOSTERT** or **MOSTAERT, Jan,** 1474—after 1549 (*Dutch School*). **No. 713.**—The Virgin and Child in a Garden.

**MOUCHERON, Frédéric de,** 1633(?)—1686 (*Dutch School*).

**No. 842.**—A Garden Scene, bounded by Trees.
**No. 1352.**—Landscape, with Ruins and Figures.

**MURILLO, Bartolomé Estéban,** 1618—1682 (*Spanish School*).

**No. 13.**—The Holy Family.
**No. 74.**—A Spanish Peasant Boy.
**No. 176.**—St. John and the Lamb.
**No. 1257.**—The Nativity of the Virgin.
**No. 1286.**—A Boy Drinking.

**NASMYTH, Alexander,** 1758—1840 (*British School*). **No. 1242**—Stirling Castle.

**NASMYTH, Patrick,** 1786—1831 (*British School*).

**No. 380.**—A Cottage, formerly in Hyde Park.
**No. 381.**—The Angler's Nook.
**No. 1176.**—Landscape.
**No. 1177.**—Landscape.
**No. 1178.**—Landscape.
**No. 1179.**—Landscape.
**No. 1183.**—Landscape.
**No. 1384.**—A View in Hampshire. **No. 1828.**—View in Sussex.
**No. 1916.**—The Severn off Portishead. **No. 2208.**—A Pond.

**NEBOT, B.,** 18th century (*British School*). **No. 1453.**—Covent Garden Market, with St. Paul's Church.

**NEEFFS, Pieter,** 1577—1661(?) (*Flemish School*). **No. 924.**—The Interior of a Church. **No. 2205.**—Interior of a Classic Church.
**No. 2206.**—Vespers. **No. 2207.**—After Vespers.

**NEER, Aart van der,** 1603—1677 (*Dutch School*).

**No. 152.**—A Landscape, with Figures and Cattle: Evening.
**No. 239.**—River Scene by Moonlight, with Shipping.
**No. 732.**—Landscape, with Figures: A Canal Scene, Holland.
**No. 969.**—Frost Scene.
**No. 1288.**—A Frost Scene.
**No. 2283.**—Dawn.

**NETSCHER, Caspar,** 1639—1684 (*Dutch School*).

**No. 843.**—Blowing Bubbles. **No. 844.**—Maternal Instruction.

No. 845.—Lady Seated at a Spinning Wheel.
No. 1332.—Supposed Portrait of George, first Earl of Berkeley.

**NICCOLÒ di BUONACCORSO**, died 1388 (*Sienese School*). **No. 1109.**—The Marriage of the Virgin.

**NICCOLÒ da FULIGNO**, called **ALUNNO**, 1430(?)—1492(?) (*Umbrian School*).
No. 1107.—The Crucifixion, etc. (a triptych).

**OCHTERVELT, Jacob B**, 16(?)—d. before 1710 (*Dutch School*).
No. 2143.—Lady Standing at a Spinet.

**OGGIONNO.** *See* **MARCO.**

**OOST, Jacob van, the Elder**, 1600(?)—1671 (*Flemish School*). **No. 1137.**—Portrait of a Boy.

**OPIE, John, R.A.**, 1761—1807.
No. 784.—Portrait of William Siddous.
No. 1403.—Portrait of a Boy.
No. 1826.—Portrait of the Painter.

**ORCAGNA** (**Andrea di Cione l'Arcagnuolo**), 1308(?)—1368 (*Tuscan School*).
No. 569.—The Coronation of the Virgin; Angels and Saints in Adoration.
No. 570.—The Trinity.
Nos. 571, 572.—Angels Adoring.
No. 573.—The Nativity.
No. 574.—The Adoration of the Kings.
No. 575.—The Resurrection of Christ.
No. 576.—The Three Maries at the Sepulchre.
No. 577.—The Ascension of Christ.
No. 578.—The Descent of the Holy Spirit.

**ORIOLO, Giovanni**, 15th century (*Ferrarese School*). **No. 770.**—Portrait of Leonello d'Este, Marquis of Ferrara, etc., who died in 1450.

**ORLEY, Barent van**, 1491(?)—1542 (*Flemish School*). **No. 655.**—The Magdalen, Reading.

**ORSI, Lelio**, called **LELIO da NOVELLARA**, 1511—1586 (*Lombard School, Parma*)
No. 1466.—The Walk to Emmaus.

**ORTOLANO L'** (**Giovanni Battista Benvenuti**), died 1525(?) (*Ferrarese School*).
No. 669.—St. Sebastian, St. Rock, St. Demetrius.

**OS, Jan van**, 1744—1808 (*Dutch School*).
No. 1015.—Fruit and Flowers and Dead Birds.
No. 1380.—Fruit and Flowers.

**OSTADE, Adriaan Jansz van**, 1610—1685 (*Dutch School*). **No. 846.**—The Alchymist.

**OSTADE, Isaak van**, 1621—1649 (*Dutch School*).
No. 847.—Village Scene.
No. 848.—Frost Scene.

No. 848.—The Alchymist. Adriaan Jansz van Ostade.

No. 963.—A Frozen River.

No. 1347.—A Farmyard Scene.

**PACCHIA, Girolamo del**, 1477—15(?) (*Sienese School*). No. 246.—Madonna and Child.

**PACCHIAROTTO, Jacopo**, 1464—1540 (*Sienese School*). No. 1849.—The Nativity.

**PADOVANINO.** *See* **VAROTARI.**

**PALMA, Jacopo**, called **IL VECCHIO (the Elder)**, 1480(?)—1528 (*Venetian School*). No. 636.—Portrait of a Poet.

**PALMEZZANO, Marco**, 1456(?)—15(?) (*School of the Romagna*). No. 596—The Deposition in the Tomb.

**PANINI, Giovanni Antonio**, Cavaliere, 1695—1768 (*Roman School*). No. 138.—Ancient Ruins, with Figures.

**PAPE, Abraham de**, died 1666 (*Dutch School*). No. 1221.—Interior of a Cottage, with Figures.

**PARMA, Lodovico da.** *See* **LODOVICO.**

**PARMIGIANO.** *See* **MAZZOLA.**

No. 636.—Portrait of a Poet. Jacopo Palma, called Il Vecchio (the Elder).

PATINIR or PATINIER, Joachim.

No. 715.—The Crucifixion.

No. 716.—St. Christopher Carrying the Infant Christ.

No. 717.—St. John on the Island of Patmos.

No. 945.—A Nun.

No. 1082.—The Visit of the Virgin to St. Elizabeth.

No. 1084.—The Flight into Egypt.

No. 1298.—Landscape: River Scene.

**PERUGINO, Pietro.** *See* **VANNUCCI.**

**PERUZZI, Baldassare,** 1481—1536 (*Tuscan School*).

**No. 167.**—The Adoration of the Kings.

**No. 218.**—The Adoration of the Magi.

**PESELLINO, Francesco,** 1422—1457 (*Tuscan School*). **No. 727.**—A Trinitá.

**PHILLIPS, Thomas, R.A.,** 1770—1845 (*British School*). **No. 183.**—Portrait of Sir David Wilkie.

**PIAZZA, Martino,** Early 16th century (*Lombard School*).

**No. 1152.**—St. John the Baptist.

**PIERO di COSIMO,** 1462—1521(?) (*Tuscan School*).

**No. 698.**—The Death of Procris

**No. 895.**—Portrait of the Florentine General Francesco Ferrucci, in Armour.

**PIERO DELLA FRANCESCA.** *See* **FRANCESCA.**

**PIETRO, Giovanni di.** *See* **SPAGNA.**

**PINTURICCHIO (Bernardino di Betto),** 1454—1513 (*Umbrian School*).

**No. 693.**—St. Catherine of Alexandria, with her Attributes.

**No. 703.**—The Madonna and Child.

**No. 911.**—The Return of Ulysses to Penelope.

**PIOMBO, Sebastiano del.** *See* **LUCIANI.**

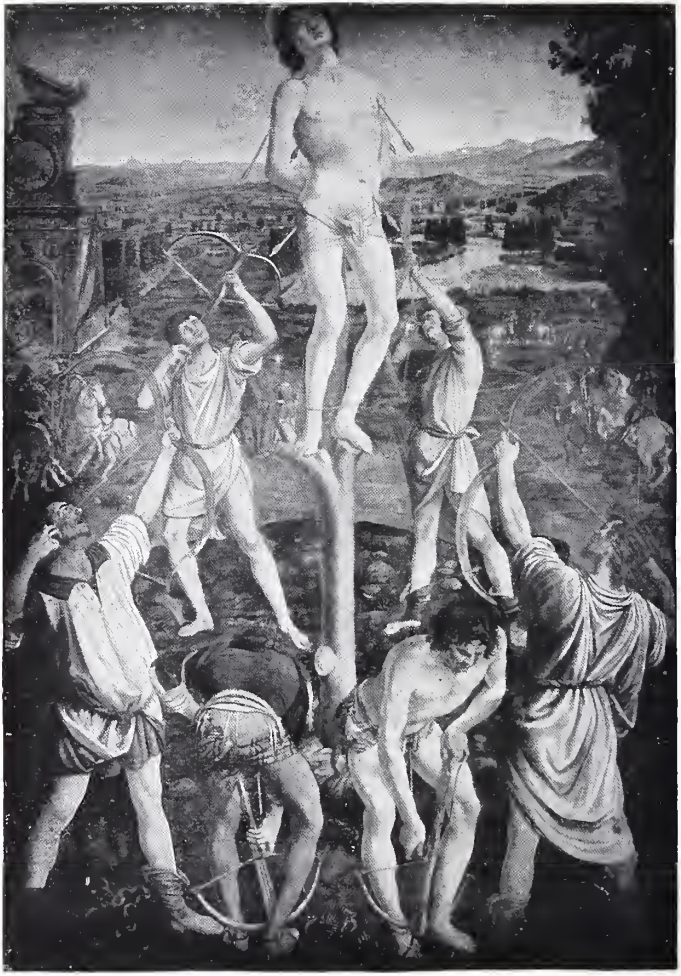
**PIPPI, Giulio,** called **GIULIO ROMANO,** 1492—1546 (*Roman School*).

**No. 225.**—The Beatific Vision of the Magdalen.

**No. 624.**—The Infancy of Jupiter.

Piero di Cosimo.

No. 698.—The Death of Procris.



No. 292.—The Martyrdom of St. Sebastian. Antonio Pollaiuolo.

**PISANO, Vittore,** 1380—1452(?) (*Veronese School*).
No. 776.—St. Anthony and St. George in Conversation.
No. 1436.—The Vision of St. Eustace.

**POEL, Egbert van der,** 1621—1664 (*Dutch School*).
No. 1061.—View near Delft after the Explosion of a Powder Mill on October 12, 1654.

**POELENBURGH, Cornelis van,** 1586—1667. (*Dutch School*). No 955.—A Ruin, Women Bathing.

**POLLAIUOLO, Antonio,** 1429(?)—1498 (*Florentine School*). No. 292.—The Martyrdom of St. Sebastian.

**POLLAIUOLO, Antonio, Ascribed to.**
No. 928.—Apollo and Daphne.

**PONTE, Jacopo da,** called **IL BASSANO,** 1510—1592 (*Venetian School*).
No. 173.—Portrait of a Gentleman.
No. 228.—Christ Driving the Money Changers out of the Temple.
No. 277.—The Good Samaritan.

**PONTORMO, Jacopo da,** 1494—1557 (*Tuscan School*). No. 1131.—Joseph and his Kindred in Egypt.

**PONTORMO, Ascribed to.** No. 1150.—Portrait of a Man.

**POORTER, Willem de,** 17th eentury (*Dutch School*). No. 1294.—An Allegorical Subject.

**POT, Hendrik Gerritsz,** 17th century (*Dutch School*). No. 1278.—A Convivial Party.

**POTTER, Paulus,** 1625—1654 (*Dutch School*).
No. 849.—Landscape with Cattle.
No. 1009.—The Old Grey Hunter.

**POTTER, Pieter(?),** 1597—1652 (*Dutch School*), ascribed to. No. 1008.—A Stag Hunt.

**POUSSIN, Gaspar.** *See* **DUGHET.**

**POUSSIN, Nicolas,** 1594—1665 (*French School*).
No. 39.—The Nursing of Bacchus.
No. 40.—Landscape, with Figures: Phocion.
No. 42.—A Bacchanalian Festival.
No. 62.—A Bacchanalian Dance.
No. 65.—Cephalus and Aurora.
No. 91.—Venus Sleeping, Surprised by Satyrs.
No. 165.—The Plague among the Philistines at Ashdod.

**PRÉDIS, Ambrogio de,** 15th to 16th centuries (*Milanese School*).
No. 1661.—An Angel Playing on a Viol.
No. 1662.—An Angel Playing on a Mandoline.
No. 1665.—Portrait of a Young Man. No. 2251.—Bona of Savoy.

No. 1009.—The Old Grey Hunter. Paulus Potter.

No. 62.—A Bacchanalian Dance. Nicolas Poussin.

**No. 180.—The Virgin Weeping over the Dead Christ.**
**Francesco Raibolini, called Francia.**

**PREVITALI, Andrea,** 14(?)—1528 (*Venetian School*). **No. 695.**—Madonna and Child, seated.

**PULZONE, Scipione,** called **Gaetano,** 1550—1600 (*Tuscan School*). **No. 1048.**—Portrait of a Cardinal, seated.

**RAEBURN, Sir Henry, R.A.,** 1756—1823 (*British School*).
**No. 1146.**—Portrait of a Lady, a member of the Dudgeon family.
**No. 1435.**—Portrait of Lieut.-Colonel Bryce McMurdo.
**No. 1837.**—Mrs. H. W. Lawzun.

**RAGUINEAU, Abraham,** 1623, living 1681 (*Dutch School*). **No. 1848.**—Portrait of a Young Man.

**RAIBOLINI, Francesco,** called **FRANCIA,** 1450—1517 (*Bolognese School*).
**No. 179.**—The Virgin, with the Infant Christ and St. Anne, Enthroned, surrounded by Saints.
**No. 180.**—The Virgin and Two Angels Weeping over the Dead Body of Christ.
**No. 638.**—The Virgin and Child, with two Saints.

**RAMSAY, Allan,** 1713—1784 (*British School*). **No. 1491.**—Portrait of a Lady.

**RAPHAEL.** *See* **SANZIO.**

**RAVESTEIJN, Jan Anthonisz,** 1572—1657 (*Dutch School*).
**No. 1423.**—Portrait of a Lady.

**REMBRANDT van RYN,** 1606—1669 (*Dutch School*).
**No. 43.**—Christ Taken Down from the Cross.
**No. 45.**—The Woman Taken in Adultery.
**No. 47.**—The Adoration of the Shepherds.
**No. 51.**—Portrait of a Jew Merchant.

**No. 45.—The Woman Taken in Adultery. Rembrandt van Ryn.**

**No. 54.**—A Woman Bathing.
**No. 72.**—Landscape, with Figures.
**No. 166.**—Portrait of a Capuchin Friar.
**No. 190.**—A Jewish Rabbi.
**No. 221.**—The Painter's Own Portrait.
**No. 237.**—Portrait of a Woman.
**No. 243.**—A Man's Portrait.
**No. 672.**—His Own Portrait.
**No. 775.**—Portrait of an Old Lady.
**No. 850.**—A Man's Portrait.
**No. 1400.**—Christ before Pilate.

No. 672.—His Own Portrait. Rembrandt van Ryn.

No. 1674.—A Burgomaster.
No. 1675.—Portrait of an Old Lady.

**REMBRANDT, School of.** No. 757.—Christ Blessing Little Children.

**RENI, Guido,** called **GUIDO,** 1575—1642 (*Bolognese School*).
No. 11.—St. Jerome.

No. 775.—**Portrait of an Old Lady.** **Rembrandt van Ryn.**

No. 177.—The Magdalen.
No. 191.—The Youthful Christ Embracing St. John.
No. 193.—Lot and his Daughters Leaving Sodom.
No. 196.—Susannah Approached by the Two Elders, in the Garden of her Husband Joachim, at Babylon.

No. 214.—The Coronation of the Virgin.
No. 271.—The "Ecce Homo."

REYNOLDS, Sir Joshua, P.R.A., 1723—1792 (*British School*).

No. 78a.—Holy Family.
No. 79.—The Graces Decorating a Terminal Figure of Hymen.
No. 106.—A Man's Head, in profile.
No. 107.—The Banished Lord (a head).
No. 111.—Portrait of Lord Heathfield, with the Key of the Fortress of Gibraltar in his Hand.
No. 143.—Portrait of Lord Ligonier on Horseback.
No. 162.—The Infant Samuel kneeling at Prayer.
No. 182.—Heads of Angels.
No. 305.—Portrait of Sir Abraham Hume, Bart., F.R.S.
No. 306.—Portrait of Himself.
No. 307.—The Age of Innocence.
No. 681.—Portrait of Captain Orme.
No. 754.—Portraits of Two Gentlemen.
No. 885.—The Snake in the Grass; or Love Unbinding the Zone of Beauty.
No. 886.—Admiral Keppel.
No. 887.—Dr. Samuel Johnson.
No. 888.—James Boswell, the Biographer of Johnson.

No. 196.—Susannah and the Elders. Guido Reni, called Guido.

No. 111. —Lord Heathfield. Sir Joshua Reynolds, P.R.A.

**No. 2077.—Lady Cockburn and Her Children. Sir J. Reynolds, P.R.A.**

**No. 889.**—His Own Portrait.
**No. 890.**—George IV. as Prince of Wales, with Star and Ribbon of the Garter.
**No. 891.**—Portrait of a Lady. **No. 892.**—Robinetta.
**No. 1259.**—Portrait of Anne, Countess of Albemarle.
**No. 1834.**—Study for a Figure of Horror.
**No. 1840.**—The Family of the Third Duke of Marlborough.
**No. 1924.**—Mrs. Hartley and Child.
**No. 2077.**—Lady Cockburn and Her Children.

No. 182.—Heads of Angels.
Sir Joshua Reynolds, P.R.A.

**RIBERA, Josef,** called **LO SPAGNOLETTO,** 1588—1656 (?) (*Spanish School*).
- **No. 235.**—The Dead Christ.
- **No. 244.**—Shepherd with a Lamb.

**RICCI** or **RIZZI, Sebastiano,** 1659—1734 (*Venetian School*).
- **No. 851.**—Venus Sleeping.
- **No. 2101.**—Esther at the Throne of Ahasuerus.

**RIGAUD, Hyacinthe,** 1659—1743 (*French School*).
- **No. 903.**—Portrait of Cardinal Fleury.
- **No. 2081.**—Lulli and His Fellow Musicians at the French Court.

**RIMINI, Giovanni Francesco da** (?)—(?).
- **No. 2113.**—Madonna and Child.

**RINALDO MANTOVANO,** 16th century, ascribed to (*Italian School*).
- **No. 643.**—The Capture of Carthagena; and the Continence of Publius Cornelius Scipio.
- **No. 644.**—The Abduction of the Sabine Women; and the Reconciliation between the Romans and the Sabines.

**ROBERTI, Ercole de',** 1450(?)—1496 (*Ferrarese School*).
- **No. 1127.**—The Last Supper.
- **No. 1217.**—The Israelites Gathering Manna in the Wilderness.
- **No. 1411.**—The Adoration of the Shepherds; the Dead Christ—a Pietà (a diptych).

**ROBUSTI, Jacopo,** called **TINTORETTO,** 1518—1594 (*Venetian School*).
- **No. 16.**—St. George Destroying the Dragon.
- **No. 1130.**—Christ Washing the Feet of His Disciples.
- **No. 1313.**—The Origin of "The Milky Way" (A Classic Myth).

**ROGHMAN, Roeland,** 1597—1686 (?) (*Dutch School*). **No. 1340.**—Landscape.

**ROKES, Hendrick Martensz.** *See* **SORGH.**

**ROMANO, Girolamo,** called **IL ROMANINO,** *b.* about 1487, *d.* about 1566 (*Venetian School*).
- **No. 297.**—The Nativity.
- **No. 2096.**—The Man with a Beard.

**No. 16.—St. George Destroying the Dragon. Jacopo Robusti, called Tintoretto.**

**ROMANO, Giulio.** *See* **PIPPI.**

**ROMERSWAEL.** *See* **MARINUS.**

**ROMNEY, George,** 1734—1802 (*British School*).

**No. 312.**—Study of Lady Hamilton as a Bacchante.

**No. 1068.**—The Parson's Daughter (a portrait).

**No. 1396.**—Portraits of Mr. and Mrs. William Lindow.

**No. 1651.**—Portrait of Mrs. Mark Currie. **No. 1667.**—Lady with a Child.

**No. 1668.**—Sketch Portrait of Lady Hamilton.

**No. 1669.**—Portrait of Lady Craven.

**No. 1906.**—Mr. Morland of Cappleth waite.

**No. 2280.**—William Pitt the Younger.

**ROSA, Salvatore,** 1615—1673 (*Neapolitan School*).

**No. 84.**—Landscape, with Mercury and the Dishonest Woodman; from the fable of Æsop.

**No. 811.**—Forest Scene, with Tobias and the Angel. **No. 935.**—River Scene.

**No. 1206.**—Landscape and Figures. **No. 2107.**—Hagar in the Desert.

**ROSSI, Francisco,** called **DE SALVIATI,** 1510—1563 (*Tuscan School*). **No. 652.**—Charity.

**ROTTENHAMMER, Johann,** 1564—1623 (*German School*). **No. 659.**—Pan and Syrinx.

**ROUSSEAU, Pierre E. T.,** 1812—1867 (*French School*). **No. 2439.**—River Scene.

**RUBENS, Peter Paul,** 1577—1640 (*Flemish School*).

**No. 38.**—The Abduction of the Sabine Women.

**No. 1651.**—Mrs. Mark Currie. **George Romney.**

No. 194.—The Judgment of Paris.

Peter Paul Rubens

No. 46.—Peace and War; or, Peace and Plenty.
No. 57.—The Conversion of St. Bavon.
No. 59.—The Brazen Serpent.
No. 66.—A Landscape, with a View of the Château de Stein.
No. 67.—A Holy Family, with Saint George and other Saints.
No. 157.—A Landscape: Sunset.
No. 187.—The Apotheosis of William the Taciturn, of Holland.
No. 194.—The Judgment of Paris.
No. 278.—The Triumph of Julius Cæsar.
No. 279.—The Horrors of War.
No. 852.—Portrait known as the "*Châpeau de Paille*" (*Poil*).
No. 853.—The Triumph of Silenus.
No. 853a.—The Fall of the Damned.
No. 853b.—The Fall of the Damned.
No. 853c.—The Fall of the Damned.
No. 853d.—The Fall of the Damned.
No. 853e.—The Martyrdom of a Saint.
No. 853f.—The Descent of the Holy Spirit.
No. 853g.—The Crucifixion.
No. 853h.—Portrait of a Girl, half-length.
No. 853i.—Portrait of a Lady.
No 853j.—Portrait of a Young Lady.
No. 853k.—Sketch for Monumental Sculpture.
No. 853 l.—Sketch for Monumental Sculpture.
No. 853m.—Sketch for Monumental Sculpture.
No. 853n.—Sketch for Monumental Sculpture, or Design for Frontispiece.
No. 853o.—Study of a Lioness.
No. 853p.—Sketch of a Lion Hunt.
No. 948.—Landscape (a sketch).
No. 1195.—The Birth of Venus.

**RUISDAEL, Jacob van**, 1628—1682 (*Dutch School*).

No. 44.—Bleaching Ground.
No. 627.—Landscape, with Waterfall.
No. 628.—Landscape, with Waterfall.
No. 737.—Landscape, with Waterfall.
No. 746.—A Landscape, with Ruins.
No. 854.—Forest Scene,
No. 855.—A Waterfall.
No. 986.—The Watermills.
No. 987.—Rocky Landscape, with Torrent.
No. 988.—An Old Oak.
No. 989.—Watermills.
No. 990.—Landscape; an extensive flat, wooded country.
No. 991.—The Broken Tree.
No. 1390.—View on the Shore at Scheveningen.

No. 990.—Landscape. Jacob van Ruisdael.

**RUYSCH, Rachel,** 1664—1750 (*Dutch School*).
**No. 1445.**—A Study of Flowers.
**No. 1446.**—A Study of Flowers.

**RUYSDAEL, Salomon van,** 1600(?)—1670 (*Dutch School*).
**No. 1344.**—Landscape.
**No. 1439.**—Fishing in the River.

**RYCKAERT, Martin,** 1587—1631 (*Flemish School*). **No. 1353.**—A Landscape, with Satyrs.

**SAENREDAM, Pieter,** 1597—1665 (*Dutch School*). **No. 1896.**—Interior of a Church in Holland.

**SAFTLEVEN, H.,** 1609—1685 (*Dutch School*). **No. 2062.**—Christ Preaching from St. Peter's Ship.

**SAINT-AUBIN, Augustin de,** 1736—1807.
**No. 2136.**—Jean B. Lulli (Engraving). Compare **No. 2081.**

**SAINT-AUBIN, Gabriel,** 1724—1780 (*French School*). **No. 2129.** Une Parade.

**SALVI.** *See* **SASSOFERRATO.**

**SALVIATI.** *See* **ROSSI.**

**SAN DANIELE, Pellegrino da.** *See* **MARTINO DA UDINE.**

**SAN SEVERINO, Lorenzo da.** *See* **LORENZO.**

**SANTACROCE, Girolamo.** *See* **GIROLAMO.**

**SANTI, Giovanni,** 144(?)—1494 (*Umbrian School*). **No. 751.**—Madonna and Child.

**SANZIO, Raffaello,** called **RAPHAEL,** 1483—1520 (*Roman School*).

**No. 27.**—Portrait of Julius II., seated in a chair.

**No. 168.**—St. Catherine of Alexandria.

**No. 168.—St. Catherine of Alexandria. Raffaello Sanzio, called Raphael.**

**No. 213.**—The Vision of a Knight; or, Duty and Pleasure.

**No. 744.**—The Madonna, Infant Christ, and St. John.

**No. 1171.**—The Virgin and Child, attended by St. John the Baptist and St Nicholas of Bari; commonly known as the "Madonna degli Ansidei."

**No. 2069.**—The Madonna of the Tower.

**SANZIO, After.**

**No. 661.**—The Madonna di San Sisto.

**No. 929.**—The Madonna and Child.

**SARTO, Andrea del (ANDREA D'AGNOLO)** 1486—1531 (*Tuscan School*).

**No. 17.**—The Holy Family.

**No. 690.**—His Own Portrait.

No. 1171.—The "Madonna degli Ansidei." Raffaello Sanzio, called Raphael.

No. 690.—His Own Portrait. Andrea del Sarto.

**SASSOFERRATO** (**GIOVANNI BATTISTA SALVI**), 1605—1685 (*Roman School*).
**No. 200.**—The Madonna in Prayer.
**No. 740.**—The Madonna and Infant Christ.

**SAVERY, Roelandt,** 1576—1639 (*Dutch School*). **No. 920.**—Orpheus.

**SAVOLDO, Giovanni Girolamo,** 1480(?)—155(?) (*Veneto-Brescian School*).
**No. 1031.**—Mary Magdalene Approaching the Sepulchre.
**No. 1377.**—The Adoration of the Shepherds.

**SCHALCKEN, Godfried,** 1643—1706 (*Dutch School*).
**No. 199.**—Lesbia Weighing Jewels against her Sparrow.
**No. 997.**—An Old Woman.
**No. 998.**—A Duet or Singing Lesson.
**No. 999.**—A Candle Light.

**SCHETKY, John Christian,** 1778—1874 (*British School*). **No. 1191.**—H.M. Ship *Royal George*, of 100 guns, Sinking at Spithead, August 29th, 1782.

**SCHIAVONE, Gregorio,** 15th century (*Paduan and Venetian School*).
**No. 630.**—The Madonna and Child Enthroned, with various Saints.
**No. 904.**—Madonna and Infant Christ.

**SCOREL, Jan van,** 1495—1562 (*Dutch School*).
**No. 720.**—The Holy Family at a Fountain: A Repose in Egypt.
**No. 721.**—Portrait of a Lady.

**SCOTT, Samuel,** 17(?)—1772 (*British School*).
**No. 313.**—Old London Bridge, 1745.
**No. 314.**—Old Westminster Bridge.
**No. 1223.**—View of a Portion of Old Westminster Bridge.

**SEBASTIANI, Lazzaro,** 15(?)—15(?) (*Venetian School*). **No. 1953.**—Virgin and Child.

**SEBASTIANO del PIOMBO.** *See* **LUCIANI.**

**SEGNA di BUONAVENTURA,** 14th century (*Sienese School*). **No. 567.**—Christ on the Cross, with the Virgin and St. John.

**SHEE, Sir Martin A., P.R.A.,** 1770—1850 (*British School*). **No. 677.**—Portrait of Lewis as the Marquis in *The Midnight Hour*.

**No. 200.—The Madonna in Prayer. Sassoferrato.**

No. 1133.—The Nativity. Luca Signorelli.

**SIBERECHTS, Jan,** 1627—1703 (*Flemish School*). **No. 2130.**—The Water Lane.

**SIGNORELLI, Luca,** 1441(?)—1523 (*Tuscan School*).

**No. 910.**—The Triumph of Chastity. **No. 1128.**—The Circumcision.

**No. 1133.**—The Nativity. **No. 1776.**—Adoration of the Shepherds.

**No. 1847.**—The Virgin Crowned by Angels.

**SMIRKE, Robert, R.A.,** 1752—1845 (*British School*).

**No. 1777.**—Scene from *Don Quixote*.

**No. 1778.**—Sancho Panza and the Duchess.

**SMITH, George** (of Chichester), 1714—1776 (*British School*).

**No. 2287.**—Classical Landscape.

**No. 923.—A Venetian Senator. Andrea da Solario.**

**SNYDERS, Frans,** 1579—1657 (*Flemish School*). **No. 1252.**—A Fruit Piece.

**SNYERS, Pieter,** 1681—1752 (*Flemish School*). **No. 1401.**—A Study of Still Life.

**SOLARIO, Andrea da,** 1460(?)—1515(?) (*Milanese School*).

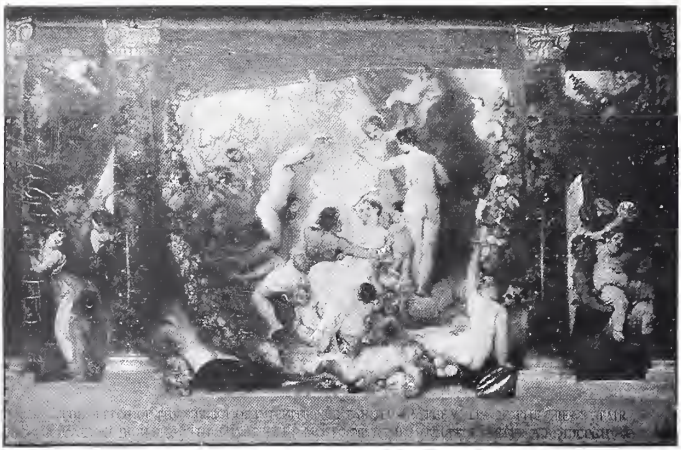
**No. 734.**—Portrait of Gio. Christophoro Longono.

**No. 923.**—Portrait of a Venetian Senator.

**SORGH, Hendrick Martenz,** 1611—1670 (called also **ROKES**) (*Dutch School*).

**No. 1055.**—Boors at Cards.

**No. 1056.**—Group of Two Figures Drinking.



No. 321.—Intemperance. **Thomas Stothard**, R.A.

**SPAGNA, Lo**, 14(?)—15(?) **(GIOVANNI DI PIETRO)** (*Umbrian School*).

**No. 1032.**—The Agony in the Garden.

**No. 1812.**—Christ on the Mount of Olives.

**SPAGNA, Lo, Ascribed to. No. 691.**—An "Ecce Homo."

**SPAGNOLETTO.** *See* **RIBERA.**

**SPINELLO ARETINO**, 1333(?)—1410 (*Tuscan School*).

**No. 581.**—St. John the Baptist, with St. John the Evangelist and St. James the Greater.

**No. 1216.**—Fragment of a Fresco representing the Fall of the Rebel Angels, in the Church of St. Maria degli Angeli at Arezzo.

**No. 1216 a** and **b.**—Two Fragments from a Decorative Border of the above-mentioned Picture.

**No. 1468.**—The Crucifixion.

**STEEN, Jan**, 1626(?)—1679 (*Dutch School*).

**No. 856.**—The Music Master.

**No. 1378.**—An Interior, with Figures.

**No. 1421.**—A Terrace Scene, with Figures.

**STEENWYCK, Hendrick, Junior**, 1580(?)—after 1649 (*Flemish School*).

**No. 1132.**—An Interior.

**No. 1443.**—Interior of a Church. **No. 2204.**—Interior of a Gothic Church.

**STEENWYCK, Herman,** 17th century (*Dutch School*). **No. 1256.**—A Study of Still Life.

**STORCK, Abraham,** 1630(?)—1710(?) (*Dutch School*). **No. 146.**—A View on the Maes, with Shipping and Rotterdam in the distance.

**STOTHARD, Thomas, R.A.,** 1755—1834 (*British School*).

**No. 317.**—A Greek Vintage: A Dance in the Vineyard.
**No. 319.**—Cupid Caressed by Calypso and her Nymphs.
**No. 320.**—Diana and her Nymphs Bathing.
**No. 321.**—Intemperance: Mark Antony and Cleopatra, with Various Allegorical Figures.
**No. 322.**—A Battle.
**No. 1069.**—From the Myth of Narcissus.
**No. 1070.**—Cupids Preparing for the Chase.
**No. 1163.**—The Pilgrimage to Canterbury (after Chaucer).
**No. 1185.**—Nymphs and Satyrs.
**No. 1827.**—A Nymph Sleeping.
**No. 1829.**—Sans Souci.
**No. 1830.**—Shakespeare Characters.
**No. 1832.**—Cupid Bound to a Tree.
**No. 1833.**—Lord William Russell taking Leave of his Children.
**No. 1835.**—Scene from *Romeo and Juliet.*
**No. 1836.**—Lady Reclining. **No. 2219.**—"Peace Came Down Upon the Earth."

**STUART, Gilbert,** 1755—1828 (*American School*).

**No. 229.**—Portrait of Benjamin West, P.R.A.
**No. 1480.**—Portrait, said to be of the Painter.

**STUBBS, George, R.A.,** 1724—1806 (*British School*). **No. 1452.**—Landscape, with a Gentleman Holding his Horse.

**SUNDER.** *See* **CRANACH.**

**TACCONI, Francesco,** 15th century (*School of Cremona*).

**No. 286.**—The Virgin Enthroned, holding the Child upon her Knee.

**TENIERS, David, the Elder,** 1582—1649 (*Flemish School*).

**No. 949.**—Rocky Landscape.
**No. 950.**—The Conversation.
**No. 951.**—Playing at Bowls.

**TENIERS, David, the Younger,** 1610—1690 (*Flemish School*).

**No. 154.**—A Music Party.
**No. 155.**—The Misers, or Money-changers.
**No. 158.**—Boors Regaling.
**No. 242.**—Players at Tric-trac, or Backgammon.
**No. 805.**—An Old Woman Peeling a Pear.
**No. 817.**—Château of Teniers at Perck.

No. 154.—A Music Party. David Teniers, the Younger.

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No. 858.—Summer.
No. 859.—Autumn.
No. 860.—Winter.
No. 861.—River Scene.
No. 862.—The Surprise.
No. 863.—Dives, or the Rich Man in Hell.
No. 952.—The Village Fête, or *Fête aux Chaudrons.*
No. 953.—The Toper.

**TERBORCH** or **TERBURG, Gerard**, 1614(?)—1681 (*Dutch School*).
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No. 896.—The Peace of Münster.
No. 1399.—Portrait of a Gentleman.

**THEOTOCOPULI, Domenico**, called **EL GRECO**, 1548(?)—1625 (*Spanish School*).
No. 1122.—St. Jerome (?).
No. 1457.—Christ Driving Out the Traders from the Temple.

**THORNHILL, Sir James**, 1676—1734 (*British School*). An Incident in the Life of St. Francis. A Design.

**TIEPOLO, Giovanni Battista**, 1692—1769 (*Venetian School*).
No. 1192.—Design for an Altar-piece (?).
No. 1193.—Design for an Altar-piece (?).
No. 1333.—The Deposition from the Cross.
No. 2100.—The Marriage of Frederick I.

**TINTORETTO** *See* **ROBUSTI.**

**TISIO, Benvenuto, da GAROFALO**, 1481—1559 (*Ferrarese School*).
No. 81.—The Vision of St. Augustine.
No. 170.—The Holy Family, with Elizabeth and the young St. John, and two other Saints.

No. 369.—The Prince of Orange Landing at Torbay. J. M. W. Turner, R.A.

No. 642.—Christ's Agony in the Garden.

No. 671.—The Madonna and Child Enthroned, under a Canopy.

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**TREVISO, Girolamo da.** *See* **GIROLAMO.**

**TROY, Jean François de,** 1679—1752 (*French School*). No. 2216.—Le Main Chand.

**TURA, Cosimo,** 1420(?)—1495 (*Ferrarese School*).

No. 772.—The Madonna and Child Enthroned.

No. 773.—St. Jerome in the Wilderness.

No. 905.—The Virgin Mary.

**TURNER, Joseph M. W., R.A.,** 1775—1851 (*British School*).

No. 369.—The Prince of Orange, afterwards William III., Landing at Torbay, November 5th, 1688.

No. 370.—Venice: The Dogana, Campanile of San Marco, Ducal Palace, Bridge of Sighs, &c. (Canaletti painting).

No. 458.—Portrait of Himself when Young.

No. 459.—Moonlight: A Study at Millbank.

No. 461.—Morning on the Coniston Fells, Lancashire.

No. 463.—Æneas with the Sibyl. Lake Avernus.

No. 465.—Mountain Scene, with a Castle on a Hill in the middle ground; a Man Angling in a Stream in the foreground.

No. 468.—View on Clapham Common.

No. 469.—Sea Piece.

No. 470.—The Tenth Plague of Egypt.

No. 471.—Jason in Search of the Golden Fleece.

No. 472.—Calais Pier: French Fishermen Preparing for Sea. The English Packet Arriving.

No. 473.—The Holy Family.

No. 474.—The Destruction of Sodom.

No. 475.—View of a Town (a sketch).

No. 476.—The Shipwreck. Fishing Boats Endeavouring to Rescue the Crew.

No. 477.—The Goddess of Discord Choosing the Apple of Contention in the Garden of the Hesperides.

No. 478.—The Blacksmith's Shop.

No. 479.—The Sun Rising in a Mist.

No. 480.—The Death of Nelson, October 21st, 1805, at the Battle of Trafalgar, on Board the *Victory*.

No. 481.—Spithead: Boat's Crew Recovering an Anchor.

No. 482.—The Garreteer's Petition.

No. 483.—London, from Greenwich.

No. 484.—St. Mawes, Falmouth Harbour, Cornwall.

No. 485.—Abingdon, Berkshire, with a View of the Thames: Morning.

No. 486.—Windsor.

No. 488.—Apollo Killing the Python.

No. 472.—Calais Pier. J. M. W. Turner, R.A.

No. 496.—Bligh Sand. J. M. W. Turner, R.A.

**No. 489.**—Cottage Destroyed by an Avalanche.
**No. 490.**—Snowstorm: Hannibal and his Army Crossing the Alps.
**No. 491.**—Harvest Dinner, Kingston Bank.
**No. 492.**—A Frosty Morning; Sunrise.
**No. 493.**—The Deluge.
**No. 494.**—Dido and Æneas Leaving Carthage on the Morning of the Chase.
**No. 495.**—Apuleia in Search of Apuleius.
**No. 496.**—Bligh Sand, near Sheerness: Fishing Boats Trawling; a Cloudy Sky.
**No. 497.**—Crossing the Brook.
**No. 498.**—Dido Building Carthage; or The Rise of the Carthaginian Empire.
**No. 500.**—The Field of Waterloo, June 18th, 1815.
**No. 501.**—The Meuse: Orange-Merchantman Going to Pieces on the Bar.
**No. 502.**—England: Richmond Hill on the Prince Regent's Birthday.
**No. 505.**—The Bay of Baiæ: Apollo and the Sibyl.
**No. 506.**—Carthage: Dido Directing the Equipment of the Fleet; or The Morning of the Carthaginian Empire.

No. 524.—The "*Fighting Temeraire*" Tugged to her Last Berth. J. M. W. Turner, R.A.

**No. 508.**—Ulysses Deriding Polyphemus.
**No. 510.**—Pilate Washing his Hands.
**No. 511.**—View of Orvieto.
**No. 512.**—Caligula's Palace and Bridge, Bay of Baiæ.
**No. 513.**—The Vision of Medea.
**No. 516.**—Childe Harold's Pilgrimage.
**No. 520.**—Apollo and Daphne. The Vale of Tempe.
**No. 523.**—Agrippina Landing with the Ashes of Germanicus.
**No. 524.**—The "*Fighting Temeraire*" Tugged to her Last Berth to be Broken Up.
**No. 526.**—The New Moon.
**No. 528.**—Peace. Burial at Sea of the Body of Sir David Wilkie.
**No. 530.**—Snow Storm; Steamboat off a Harbour's Mouth Making Signals, in Shallow Water, and Going by the Lead.
**No. 534.**—Approach to Venice, looking towards Fusina.
**No. 535.**—The *Sun of Venice* Going to Sea.
**No. 536.**—Fishing Boats Bringing a Disabled Ship into Port Ruysdael
**No. 538.**—Rain, Steam, and Speed. The Great Western Railway.
**No. 544.**—Venice, Morning. Returning from the Ball.
**No. 548.**—Queen Mab's Grotto.
**No. 551.**—The Hero of a Hundred Fights.
**No. 556.**—The Battle of Trafalgar, October 21st, 1805.
**No. 558.**—Fire at Sea (unfinished).
**No. 559.**—Petworth Park. Tillington Church in the Distance (unfinished).
**No. 560.**—Chichester Canal (unfinished).
**No. 561a.**—A Mountain Stream.
**No. 813.**—Fishing Boats in a Stiff Breeze off the Coast.
**No. 1180.**—Cliveden on Thames.
**No. 2253.**—Study for Norham Castle (*Water Colour*).
**No. 2254.**—Caernarvon Castle (*Water Colour*).
**No. 2255.**—Scene in the Great St. Bernard's (*Water Colour*).

**TUSCAN SCHOOLS.**

*FLORENTINE*, 15TH CENTURY.

**No. 226.**—The Virgin and Child, St. John the Baptist, and Angels.
**No. 227.**—St. Jerome in the Desert, kneeling before a Crucifix.
**No. 296.**—The Virgin Adoring the Infant Christ.
**No. 586.**—The Madonna and Child Enthroned, surrounded by Angels and Saints.
**No. 781.**—The Angel Raphael Accompanies Tobias on his Journey into Media, to Marry Sara, the Daughter of Raguel.
**No. 1196.**—A Combat between Love and Chastity.
**No. 1199.**—The Madonna and Child, attended by the Infant St. John, and an Angel. **No. 1301.**—Portrait of Girolamo Savonarola.
**No. 2084.**—A Young Man in Black.

*SIENESE* (?), 14TH or EARLY 15TH CENTURY

**No. 1317.**—The Marriage of the Virgin.

No. 583.—The Battle of St. Egidio. Paolo Uccello.

*SIENESE*, LATE 15TH CENTURY.

**No. 1108.**—The Virgin Enthroned, attended by Saints and other Figures.

**No. 1842.**—Heads of Angels.

**UBERTINI, Francesco,** called **IL BACHIACCA**, 1494—1557 (*Florentine School*).

**No. 1218.**—The History of Joseph (Part I.).

**No. 1219.**—The History of Joseph (Part II.).

**UCCELLO, Paolo,** 1397—1475 (*Tuscan School*). **No. 583.**—The Battle of Sant' Egidio, 1416.

**UGOLINO da SIENA,** 14th century (*Sienese School*.

**No. 1188.**—The Betrayal of Christ.

**No. 1189.**—The Procession to Calvary.

**UMBRIAN SCHOOL,** 15TH to 16TH CENTURY.

**No. 585.**—Portrait of a Lady.

**No. 646.**—St. Catheriue.

**No. 647.**—St. Ursula.

**No. 702.**—The Madonna and Child.

**No. 912.**—The Story of Griselda, from Boccaccio's "Decameron."

**No. 913.**—The Story of Griselda.

**No. 914.**—The Story of Griselda.

**No. 1304.**—Marcus Curtius (?).

**UNKNOWN,** 16th century (*British School*). **No. 1652.**—Portrait of Catherine Parr.

**UNKNOWN** (*British School*).

**No. 1076.**—Portrait of a Young Man (supposed to be the Poet Gay).

**No. 1097.**—Landscape. **No. 1681.**—View of St. Paul's from the Thames.

**UNKNOWN,** late 18th century (?) (*British School*). **No. 1254.**—View of Hyde Park Corner, looking eastward.

**VALDES LEAL, Juan de,** 1630—1691 (*Spanish School*). **No. 1291.**—The Assumption of the Virgiu.

**VALLIN, Jacques Antoine,** 1770—1838 (*French School*). **No. 2288.**—Portrait of Dr. Forlenze.

**VAN DEELEN.** *See* **DEELEN.**

**VAN DYCK.** *See* **DYCK, Sir Anthony van.**

**VAN EYCK.** *See* **EYCK.**

**VANNUCCI, Pietro,** called **PERUGINO,** 1446—1523 (*Umbrian School*).

**No. 181.**—The Virgin and Iufant Christ, with St. John.

**No. 288.**—The Virgin Adoring the Iufant Christ; The Archangel Michael; The Archangel Raphael and Tobias.

**No. 1075.**—The Virgin and Child, with St. Jerome and St. Francis.

**No. 1441.**—The Adoration of the Shepherds.

**VANNUCCI, Ascribed to. No. 1431.**—The Baptism of Our Lord.

**VAROTARI, Alessandro,** called **PADOVANINO,** 1590—1650 (*Venetian School*).

**No. 70.**—Cornelia and her Children.

**No. 933.**—Boy with a Bird.

No. 288.—The Virgin Adoring the Infant Christ; The Archangel Michael; The Archangel Raphael and Tobias.
Pietro Vannucci, called Perugino.

No. 35.—Bacchus and Ariadne. Tiziano Vecellio, called Titian.

**VECELLIO, Tiziano**, called **TITIAN**, 1477—1576 (*Venetian School*).

**No. 4.**—A Holy Family.

**No. 34.**—Venus and Adonis.

**No. 35.**—Bacchus and Ariadne.

**No. 270.**—Christ Appearing to Mary Magdalene after His Resurrection.

**No. 635.**—The Madonna and Child with St. John the Baptist and St. Catherine Embracing the Divine Infant.

**No. 1944.**—Portrait of Ariosto.

**VECELLIO, School of.**

**No. 3.**—A Concert, or a Maestro di Cappella Giving a Music Lesson.

**No. 32.**—The Rape of Ganymede.

**No. 224.**—The Tribute Money.

No. 1944.—Portrait of Ariosto. Tiziano Vecellio, called Titian.

No. 1315.—The Spanish Admiral Pulido-Pareja. Velazquez.

**VELAZQUEZ, Don Diego de Silva y,** 1599—1660 (*Spanish School*).

**No. 197.**—Philip IV. of Spain Hunting the Wild Boar.
**No. 745.**—Philip IV., King of Spain.
**No. 1129.**—Philip IV., King of Spain.
**No. 1148.**—Christ at the Column.
**No. 1315.**—Portrait of the Spanish Admiral Pulido-Pareja.
**No. 1375.**—Christ in the House of Martha.
**No. 2057.**—Venus and Cupid.

**VELAZQUEZ, Attributed to.**

**No. 741.**—Dead Warrior.
**No. 1376.**—Sketch of a Duel in the Prado, near Madrid.
**No. 1434.**—A Betrothal.

**VELDE, Adriaen van de,** 1635(?)—1672 (*Dutch School*)

**No. 867.**—The Farm Cottage.
**No. 868.**—The Ford.
**No. 869.**—Frost Scene.
**No. 982.**—A Forest Scene.
**No. 983.**—A Bay Horse.
**No. 984.**—Landscape, with Cattle.
**No. 1348.**—Landscape, with a Goat and Kid.

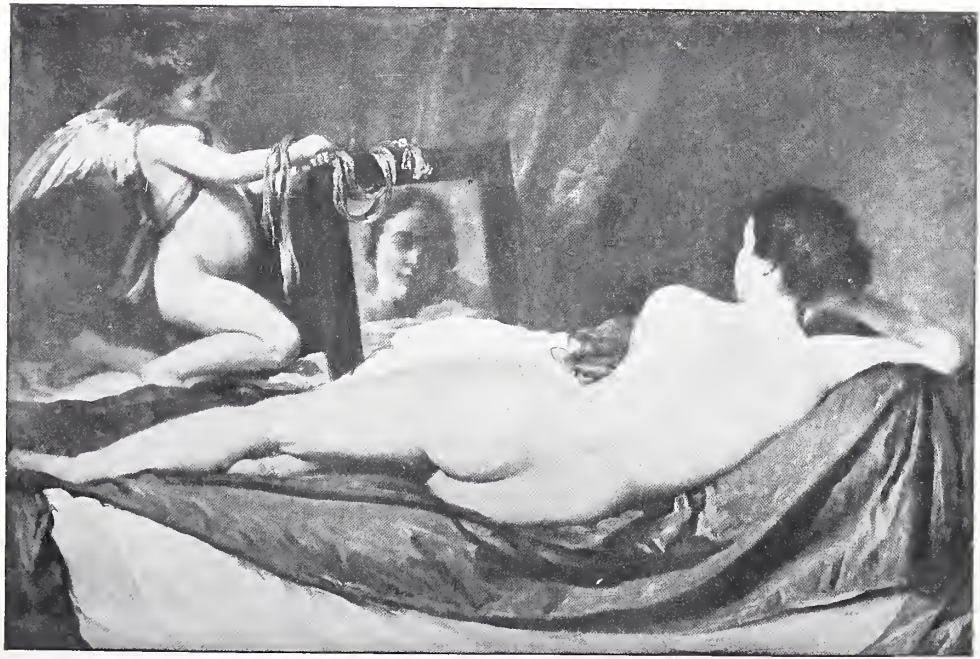
**VELDE, Jan Jansz van de,** 1622—1642(?). **No. 1255.**—A Study of Still Life.

**VELDE, Willem van de, the Younger,** 1633—1707 (*Dutch School*).

**No. 149.**—A Calm at Sea.
**No. 150.**—A Fresh Gale at Sea.
**No. 870.**—Shipping in a Calm.
**No. 871.**—Coast Scene: A Calm.
**No. 872.**—Shipping Off the Coast.
**No. 873.**—The Coast of Scheveningen.
**No 874.**—A Calm at Sea.
**No. 875.**—A Light Breeze.
**No. 876.**—A Gale.
**No. 977.**—Sea Pieee.
**No. 978.**—River Scene.
**No. 979.**—Shipping.
**No. 980.**—Dutch Ships of War Saluting.
**No. 981.**—A Storm at Sea.

**VENETIAN SCHOOL,** 15TH to 16TH CENTURY.

**No. 595.**—Portrait of a Lady.
**No. 1121.**—Portrait of a Young Man.
**No. 1123.**—Venus and Adonis.
**No. 1377.**—Adoration of the Shepherds.
**No. 1489.**—Portrait of a Venetian Senator.



**No. 2057.—Venus and Cupid.** **Velazquez.**

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**No. 1490.**—Portrait of a Venetian Senator.
**No. 1695.**—Landscape and Nymphs.

**VENEZIANO, Bartolommeo,** 16th century (*Venetian School*). **No. 287.**—Portrait of a Young Man.

**VENEZIANO, Domenico.** *See* **DOMENICO.**

**VENUSTI, Marcello,** 1515(?)—1580(?) (*Florentine School*).
**No. 1194.**—Christ Driving Out the Traders from the Temple.
**No. 1227.**—The Holy Family.

**VERMEER, Jan,** or **VAN DER MEER of DELFT,** 1632—1675 (*Dutch School*).
**No. 1383.**—A Young Lady at a Spinet.

**VERMEER, Jan, Ascribed to. No. 1699.**—The Lesson.

**VERNET, Claude Joseph,** 1714—1789 (*French School*).
**No. 236.**—Castle of Sant' Angelo, Rome.
**No. 1057.**—A River Scene, with Figures.

**VERNET, Emile Jean Horace,** 1789—1863 (*French School*). **No. 1285.**—Napoleon I.

**VERONESE, Paolo.** *See* **CALIARI.**

**VERONESE SCHOOL,** 15TH CENTURY.
**No. 1135.**—The Legend of Trajan and the Widow (I.).
**No. 1136.**—The Legend of Trajan and the Widow (II.).

**VICTORS** or **VICTOORS, Jan,** 1620—1672 (*Dutch School*). **No. 1312.** — The Village Cobbler.

**VIGÉE LE BRUN, Mme. Elizabeth Louise,** 1755—1842 (*French School*).
**No. 1653.**—Portrait of the Artist.

**VINCI, Leonardo da,** 1452—1519 (*Tuscan School*). **No. 1093.**—The Virgin of the Rocks.

**VIVARINI, Alvise,** 1461—1503 (*Venetian School*).
**No. 1872.**—Virgin and Child.
**No. 2095.**—The Man in Black.

**VIVARINI, Antonio,** 15th century (*Venetian School*).
**No. 768.**—St. Peter and St. Jerome.
**No. 1284.**—St. Francis and St. Mark.

**VIVARINI, Bartolommeo,** 15th century (*Venetian School*). **No. 284.**—The Virgin and Child, with St. Paul and St. Jerome.

**VLIET, Willem van der,** 1584—1642 (*Dutch School*). **No. 1168.**—Portrait of a Jesuit.

**WALSCAPPELLE, Jacob,** 16(?)—17(?) (*Dutch School*). **No. 1002.**—Flowers, Insects, and some Strawberries.

**WARD, JAMES, R.A.,** 1769—1859 (*British School*).
**No. 1158.**—View of Harlech Castle and Surrounding Landscape.
**No. 1175.**—Regent's Park in 1807 (a cattle piece).

**WATTS, George F., O.M., R.A.,** 1817—1904 (*British School*). **No. 1654.**—Portrait of Mr. Russell Gurney, Recorder of London.

No. 1093 —The Virgin of the Rocks. Leonardo da Vinci.

No. 664.—The Deposition in the Tomb. Rogier van der Weyden.

**WEENIX, Jan Baptist,** 1621—1660 (*Dutch School*). **No. 1096.**—A Hunting Scene.

**WEENIX, Jan, the Younger,** 1640—1719 (*Dutch School*). **No. 238.**—Dead Game, and Dog.

**WEIER, Jacob,** 16(?)—1690 (*Dutch School*). **No. 1470.**—A Battle Scene.

**WERDEN, The Meister von.** *See* **GERMAN SCHOOLS.**

**WESTALL, Richard, R.A.,** 1765—1836 (*British School*). **No. 1414.**—Portrait of Philip Sansom, jun., when a Child.

**WET, J. de,** 17th century (*Dutch School*). **No. 1342.**—Landscape.

No. 99.—The Blind Fiddler. Sir David Wilkie, R.A.

**WEYDEN, Rogier van der**, 14(?)—1464 (*Flemish School*).

**No. 664.**—The Deposition in the Tomb.

**No. 711.**—"Mater Dolorosa."

**No. 712.**—"Ecce Homo."

**WEYDEN (?), Van der, Later School of**

**No. 654.**—The Magdalen.

**WHITCOMBE, Thomas**, 1760—(?) (*British School*). **No. 1659.**—The Battle off Camperdown.

**WILKIE, Sir David, R.A.**, 1785—1841 (*British School*)

**No. 99.**—The Blind Fiddler.

**No. 122.**—The Village Festival.

**No. 329.**—The Bagpiper.

**WILS, Jan**, 16(?)—1670 (*Dutch School*). **No. 1007.**—Rocky Landscape.

**WILSON, Richard, R.A.**, 1713—1782 (*British School*).

**No. 108.**—The Ruins of the Villa of Mæcenas, at Tivoli.

**No. 110.**—Landscape, with Figures, representing the Destruction of Niobe's Children.

**No. 267.**—Landscape, with Figures.

**No. 304.—Lake Avernus.** **Richard Wilson, R.A**

No. 301.—View in Italy.
No. 302.—View in Italy.
No. 303.—View in Italy.
No. 304.—Lake Avernus, with the Bay of Naples in the Distance.
No. 1064.—On the River Wye.
No. 1071.—A Rocky River Scene.
No. 1290.—Landscape, with Figures.
No. 1779.—River Scene, with Ruins.

**WITTE, Emanuel de**, 1607—1692 (*Dutch School*). **No. 1053.**—Interior of a Church, probably at Delft, with Figures.

**WOUWERMAN, Jan**, 1629—1666 (*Dutch School*). **No. 1245.**—Landscape.

**WOUWERMAN, Philips**, 1619—1668 (*Dutch School*).
No. 878.—Halt of Officers.
No. 879.—Interior of a Stable.
No. 880.—On the Sea Shore.
No. 881.—Gathering Faggots.
No. 882.—Landscape.
No. 973.—Sandbank on a River.
No. 975.—The Stag Hunt.

No. 880.—On the Sea Shore. Philips Wouwerman.

**No. 976.**—A Battle. **No. 1060.**—Two Vedettes on the Watch.
**No. 2282.**—The Bohemians.

**WRIGHT, Joseph, of DERBY**, 1734—1797 (*British School*). **No. 725.**—An Experiment with the Air Pump.

**No. 230.—A Franciscan Monk.** **Francisco Zurbaran.**

**WYNANTS, Jan,** 17th century (*Dutch School*).
**No. 883.**—Landscape.
**No. 884.**—Landscape, with Figures.
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**No. 972.**—Landscape.

**ZAGANELLI, Bernardino da Cotignola,** 16th century (*Ferrarese School*).
**No. 1092.**—The Martyrdom of St. Sebastian.

**ZAIS, Giuseppe,** 17(?)—1784 (*Venetian School*).

**No. 1296.**—A Rural Landscape.

**No. 1297.**—A Riverside Scene. (Companion to the previous picture.)

**ZAMPIERI, Domenico,** called **DOMENICHINO,** 1581—1641 (*Bolognese School*).

**No. 43.**—Landscape, with Figures, representing the Story of Tobias and the Angel.

**No. 75.**—Landscape, with Figures, representing the Story of St. George and the Dragon.

**No. 77.**—The Stoning of St. Stephen.

**No. 85.**—St. Jerome and the Angel.

**ZEEUW, Marinus de.** *See* **MARINUS.**

**ZOFFANY, Johann,** R.A., 1733—1810 (*British School*). **No. 1487.**—Portrait of Thomas Gainsborough, R.A.

**ZOPPO, Marco,** 15th century (*Bolognese School*). **No. 590.**—The Dead Christ, a Pietá.

**ZORG, Hendrik Martenz.** *See* **SORGH.**

**ZUCCARELLI, Francesco,** 1702(?)—1788 (*Tuscan School*).

**No. 2086**—A Gate with a Round Tower.

**No. 2087.**—Pastoral Landscape.

**ZURBARAN, Francisco,** 1598—1662 (*Spanish School*).

**No. 230.**—A Franciscan Monk.

**No. 232.**—The Nativity, or Adoration of the Shepherds.

**No. 1930.**—Portrait of a Lady as St. Margaret.

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## ELEVEN GREEK OR GRÆCO-ROMAN PORTRAITS.

**No. 1260.**—Portrait of a Woman.

**No. 1261.**—Portrait of a Young Man.

**No. 1262.**—Portrait of a Young Woman.

**No. 1263.**—Portrait of a Young Woman.

**No. 1264.**—Portrait of a Young Man.

**No. 1265.**—Portrait of a Man.

**No. 1266.**—Portrait of a Young Woman.

**No. 1267.**—Portrait of a Young Woman.

**No. 1268.**—Portrait of a Young Man.

**No. 1269.**—Portrait of a Young Woman.

**No. 1270.**—Portrait of a Young Woman.

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